

CB/ 03240

**COMMISSIONING BRIEF**

19 MAY 1987

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. &amp; Building: 304 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 8th May 1987

HL SERIES SERIALS D. TEL

I would like to commission the following

Original ~~XXXXXXXXXXXXXXXXXXXX~~

(delete as appropriate)

SCRIPT

Project No:

1/LDN C 761 N

Series Title and code:

'DOCTOR WHO' 7H

Target Delivery Date:

30th June 1987

Title and Episode Number (if applicable) of Proposed Script:

'The Greatest Show in the Galaxy' Episode One

Producer:

JOHN NATHAN-TURNER

Author:

STEPHEN WYATT

Theme:

Science-fiction adventure

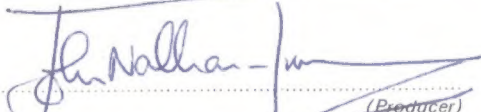
Length:

1 x 25'

Notes re Fee etc:

AGENT: Mark Berlin  
 c/o London Management  
 235 Regent Street  
 London.  
 W1A 2JR

Signed



(Producer)

John Nathan-Turner



(Script Editor)

Andrew Cartmel

£1650  
 Guild Series

20th May 1987

Marc,

Stephen Wyatt for the 1 x 25-minute TV script with  
title THE GREATEST SHOW IN THE GALAXY being episode one in a DOCTOR WHO  
story

£

*MS*

Marc Berlin Esq,  
London Management,  
235 Regent Street,  
LONDON.  
W1A 2JR



# THE BRITISH BROADCASTING CORPORATION

Broadcasting House, London, W1A 1AA

Telegrams and Cables: Broadcasts London Telex

Telex: 265781 ★ Telephone: 01-580 4468

16 JUN 1987

## AGREEMENT RELATING TO THE COMMISSIONING OF SPECIALLY WRITTEN TELEVISION SERIES AND SERIALS

Form Guild Series (G)

Name STEPHEN WYATT (LONDON MANAGEMENT) ("the Writer")

IN CONSIDERATION of payment by the BBC to the Writer or his agent of a fee ("the Initial Fee") of .....

the Writer hereby grants to the BBC the following rights in the 1 x 25-minute TV script with title (payable as provided in II below)

THE GREATEST SHOW IN THE GALAXY being episode one in a DOCTOR WHO story  
(hereinafter called "the Work"):- PROG NO: 1/LDN C761N For delivery by: 30/6/87

- (1) The exclusive right to give, during a period of 2 years from the date of delivery to the BBC of the full script (or of the last of the Writer's full scripts in any batch of not more than 13), a television broadcast ("the First Broadcast") of a performance of the Work once only, simultaneously or non-simultaneously, live and/or recorded, from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (2) The right to extend by one further year the period within which the First Broadcast may be given by giving notice to this effect to the Writer prior to the expiry of the initial 2 year period and subject to a further fee which shall be equal to 10% of the Initial Fee if at the time such notice is given rehearsals have already commenced or are scheduled to do so and do in fact thereafter commence before the expiry of a period of 3 months from the end of the initial 2 year period, but which shall in any other case be equal to 20% of the Initial Fee.
- (3) The exclusive right to give repeat television broadcasts of the Work during a period of 3 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), subject to payment on broadcasting taking place of 75% of the Initial Fee for each repeat given simultaneously or non-simultaneously, live and/or recorded from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (4) Save as hereinafter provided, the exclusive right to transmit or to license the transmission of recordings of the Work during a period of 7 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13)
  - (a) in any overseas territory subject to payment of (i) non-returnable area payments equal to the below-specified percentages of the Initial Fee and payable upon completion of the first sale in the territory in question; and (ii) amounts equal to the below-specified percentages of the gross receipts of BBC Enterprises Limited ("Enterprises") from the sale abroad of telerecordings of the Work, payable after sales have been achieved as follows:-

Territory	Area Payment (% of Initial Fee)	% of Enterprises' Gross Receipts
U.S.A.	Nil	10%
Canada	15%	4%
Australia	15%	4%
Germany	30%	5%
Rest of Europe	20%	5%
Alternatively for individual areas in Rest of Europe:		
Italy	5%	5%
East Europe (including Yugoslavia, Albania and Greece)	5%	5%
Belgium, Holland and Luxembourg	10%	5%
Scandinavia	15%	5%
France and Monaco	5%	5%
Spain and Portugal	5%	5%
Irish Republic	2%	5%
Rest of World	Nil	5%

- or (b) in any overseas territory other than the U.S.A. (in respect of which territory the above provisions shall apply) subject to payment of an amount equal to one or other of the below-specified percentages of the Initial Fee and provided notice of the desire to acquire such rights has been given to the Writer by Enterprises or any other co-producer at the appropriate time as hereafter provided:-

- (i) 125% of the Initial Fee if such notice has been given on or before the first day of principal photography of the script or (if more than one script has been simultaneously commissioned) of the first script, or
- (ii) 150% of the Initial Fee if such notice has been given after the first day of principal photography but before the expiry of a period of one month from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

PROVIDED THAT (a) the area payment in the case of Canada or Australia shall not be less than £100 for 50 to 60 minutes, or pro rata for shorter lengths, AND (b) in the case of complete and original multiple part series and serials where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors (or, if the complete and original multiple part series or serial exceeds six episodes, where the same author or joint authors have written at least six episodes), then the author or joint authors may if he or they so wish, at the time when his or their agreement is made with the BBC but not subsequently, withhold rights for Europe (excluding the Irish Republic) but not for other areas, AND (c) in the case of co-productions the gross receipts shall be taken to be the average mean rate listed in the latest available figures in "Variety" but adjusted in respect of lapse of time after consultation with the Guild, or in the case of countries not listed by "Variety" the average mean rate for the country in question, to be agreed upon between the BBC and the Guild.

- (5) During a period of 5 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), the exclusive right and thereafter the non-exclusive right to sell or authorise the sale of recordings of the Work for an unlimited number of showings on pay television and basic cable television networks subject to payment of a percentage of receipts (other than from receipts from sales to the Arts & Entertainment Network) and of co-producers' actual or deemed receipts (other than from co-productions with the Arts & Entertainments Network) as hereinafter provided:-



Enterprises' receipts/Co-Producers' actual (or deemed) receipts per episode

% of Enterprises' receipts/Co-Producers' actual (or deemed) receipts per episode payable to the Writer

£1 – £10,000	3%
£10,001 – £20,000	5%
£20,001 – £30,000	8%
over £30,000	10%

PROVIDED THAT (a) Where Co-Producers' actual (or deemed) receipts exceed £30,000 the BBC and/or Enterprises shall have the right to negotiate other rates subject to a minimum payment of £3,000 (b) In the event of a co-production between the Arts & Entertainment Network ("A & E") and the BBC the Writer will be paid 5% of the prevailing selling price for BBC programmes sold to A & E of the same length as the co-produced programme. (c) The Writer will be paid 5% of Enterprises' receipts from a sale to A & E. (d) The BBC and/or Enterprises will lay no claim to any monies payable to the Writer via foreign and/or domestic collecting societies in respect of pay television and basic cable rights in the Work. The Writer shall have no claim to payment by the BBC or Enterprises in respect of rights collectively licensed. In particular but not by way of limitation no payment to the Writer shall be made by the BBC or Enterprises in respect of the inclusion of the Work in a cable programme service so long as the Work is included via the transmission of the programme simultaneously with the BBC's own broadcast and the inclusion of the Work has not been authorised solely by the BBC or Enterprises AND (e) The Writer may terminate the BBC's non-exclusive licence by not less than four years notice in writing to the Director of Business Administration, Enterprises, to take effect not earlier than 14 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

- (6) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive right to show and to license recordings of the Work to be shown throughout the world to non-paying audiences (including trapped audiences) without restriction as to the number of showings on payment of percentages of the Initial Fee payable on the first showings within the categories in question as follows:

- (a) Non-paying audiences (other than trapped audiences):-
- (i) U.S.A. – 5% of the Initial Fee
  - (ii) British Islands, Canada and Australia – 3% of the Initial Fee (or 1% per territory)
  - (iii) Rest of World – 2% of the Initial Fee

to cover audiences not required to make any specific payment for seeing or hearing television and which consist of registered students in an educational establishment, employees of a company or similar body which is holding educational or instructional classes for them; members of a club or other organisation of an educational, cultural, religious, charitable or social nature (including but not limited to drama study groups, film societies, churches, professional associations, Women's Institutes); persons attending exhibitions and product demonstrations; and

- (b) Trapped audiences – 1% of the Initial Fee for each of the following categories subject to a cumulative maximum of 5% to cover all trapped audiences:-

- (i) hotels
- (ii) ships
- (iii) aircraft
- (iv) buses and trains
- (v) construction sites and oilrigs
- (vi) shops, pubs, discos and restaurants
- (vii) airport lounges
- (viii) video juke boxes
- (ix) hospitals
- (x) military establishments

- (7) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive option ("the Videogram Option") to acquire a licence ("the Videogram Licence") to reproduce the Work in the form of videograms and to distribute, hire and sell such videograms to the public throughout the world (or to authorise sublicensees or subdistributors to reproduce and distribute the same for hire or sale to the public), the Videogram Licence to be an exclusive licence during the period of 10 years from the date of exercise of the Videogram Option and non-exclusive thereafter, subject to payment to the Writer upon first publication of the said videograms, whether by Enterprises or an authorised sublicensee, of a non returnable advance on account of and deductible from royalties thereafter payable upon sales, which said advance and royalties shall be payable at such rates and upon such terms as provided in the Videograms Minimum Terms Agreement between the BBC, Enterprises and the Writers' Guild of Great Britain in force at the date of exercise of the Videogram Option.

- (8) The BBC shall be free without further payment to use recordings of the Work for:-

- (a) Private purposes of the BBC or for the purposes covered by this Agreement.
- (b) Televising brief excerpts in programmes of an historic or reminiscent nature or in trailer programmes.
- (c) Deposit, if the recording is considered of permanent interest, with the National Film Archive (being part of the British Film Institute) and with similar archive holding bodies, for preservation purposes and for private study on the premises by bona fide students.
- (d) Showing at televisions and film festivals.
- (e) Making dubbings of the recordings into foreign languages and/or to add foreign language subtitles for the purpose of effecting sales hereunder.

## II. Payment of the Initial Fee shall be made as follows:-

- (1) Where a single script is commissioned by the BBC from the Writer, the Initial Fee is payable half on signature of this Agreement and half on acceptance by the BBC of the material as suitable for television.
- (2) Where more than one script is simultaneously commissioned by the BBC from the Writer, the full fee for the first script is payable on signature of this Agreement, and the first half fees for the remaining scripts (up to a maximum of a further 12) are payable on acceptance by the BBC of the first full script. The second half fees (after No. 1) will become payable as each script is accepted.
- (3) During a period of 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts) the Writer shall carry out such rewrites as the BBC may ask for, but if the BBC requires further alterations after 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts), then the Writer shall be entitled to ask for payment of a further quarter fee before undertaking such further alterations. If these alterations do not make the script acceptable to the BBC for broadcasting, then (unless special arrangements to the contrary are mutually agreed) the Agreement with the Writer shall be terminated, the final quarter fee will not be payable, and the rights in the Writer's contribution will revert to him.

III. The Writer shall retain all rights in his script (subject to the terms of this Agreement) and in any characters (major or minor) dimensionally created by him for the series or serial. If any such dimensionally created character is subsequently used by the BBC in a major capacity in another programme not written by the original Writer, then the BBC shall be obliged to obtain the original Writer's prior consent and to negotiate a fee for such further use.

IV. The BBC will use its best endeavours to state within a month from delivery of a single script (or a month from delivery of the last of the commissioned scripts when two or more are commissioned simultaneously) whether a script is acceptable, or whether it requires any alterations to be undertaken by the Writer to make it acceptable for production, or whether it must abandon the script altogether (in which case all rights therein shall revert to the Writer and no further payments shall be due from the BBC).



- IV. The BBC will use its best endeavours to state within a month from delivery of a single script (or a month from delivery of the last of the commissioned scripts when two or more are commissioned simultaneously) whether a script is acceptable, or whether it requires any alterations to be undertaken by the Writer to make it acceptable for production, or whether it must abandon the script altogether (in which case all rights therein shall revert to the Writer and no further payments shall be due from the BBC).
- V. When script alterations are necessary it is the intention of the BBC to make every effort to inform and to reach agreement with the Writer. Whenever practicable any necessary alterations (other than minor alterations) shall be made by the Writer. Nevertheless the BBC shall at all times have the right to make (a) minor alterations and (b) such other alterations as in its opinion are necessary in order to avoid involving the BBC in legal action or bringing the BBC into disrepute. Any decision under (b) shall be made at a level not below that of Head of Department. It is however agreed that after a script has been accepted by the BBC alterations will not be made by the BBC under (b) above unless (i) the Writer, if available when the BBC requires the alterations to be made, has been asked to agree to them but is not willing to do so and (ii) the Writer has had, if he so requests and if the BBC agrees that time permits if rehearsals and recording are to proceed as planned, an opportunity to be represented by the Writers' Guild of Great Britain (or if he is not a member of the Guild by his agent) at a meeting with the BBC to be held within at most 48 hours of the request (excluding weekends). If in such circumstances there is no agreement about the alterations then the final decision shall rest with the BBC. Apart from the right to make alterations under (a) and (b) above the BBC shall not without the consent of the Writer or his agent (which consent shall not be unreasonably withheld) make any structural alterations as opposed to minor alterations to the script, provided that such consent shall not be necessary in any case where the Writer is for any reason not immediately available for consultation at the time which in the BBC's opinion is the deadline from the production point of view for such alterations to be made if rehearsals and recordings are to proceed as planned.
- VI. The Writer hereby WARRANTS that he will not license or sell the Work for use on television in any country during the period between signature of this agreement and 18 months after the date of the First Broadcast of the last of the scripts commissioned from the Writer in any batch of not more than 13 or, if the BBC or Enterprises exercises rights under 1 (4) or (5) above, in any of the countries in question until the expiration of such rights, and he further warrants that the Work shall be an original work which does not infringe the copyright or any other right of any person and further that it contains no defamatory matter (provided however that the Writer shall not be liable for any defamatory matter which in the opinion of BBC was included in the script without negligence or malice on his part).
- VII. In the case of complete and original multiple part series and serials (or a pilot for such series and serials) where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors the Writer shall not until the expiry of a period of one year from the date of the First Broadcast of the script (or of the last script commissioned from the Writer in any batch of not more than 13) dispose of publication rights in the Work without prior reference to the BBC (so that the BBC or Enterprises can make an offer if either so wishes).
- VIII. In the case of commissions for Drama Group the Writer shall be entitled to attend the readthrough and one rehearsal of the script or (if more than one script is simultaneously commissioned) of each script. If the Writer so attends, the BBC shall pay a fee of £35 to the Writer for each attendance. The BBC may request the Writer to attend on other occasions and shall (in the case of commissions for Drama Group) pay a fee of £35 for each such attendance.
- IX. The above terms accord with those of the current agreements between the BBC and the Writers' Guild of Great Britain for Pay Television & Cable Rights and for Series and Serials. The provisions of the Agreement for Pay Television & Cable Rights relating to the calculation of a Co-Producer's deemed receipts (clause 3) and to changes in the method of calculating royalties in line with changes in Guild rates (clause 6) and the provisions of the Agreement for Series and Serials relating to Definitions (clause 3), Merchandising Rights (clause 6(b)), Credits (clause 7), Minimum Fees (clause 9), Reversion of Rights (clause 10(c)), Arbitration (clause 14) and Conciliation (clause 15) shall be deemed to be incorporated into and shall apply to this Agreement.

Signed on behalf of the BBC by

Date

Signed on behalf of the Writer by

Date

**PENSION (only available to members of the Writers' Guild who are also members of the Writers' Guild Pension Scheme)**

The BBC is hereby authorised to set aside from the payment(s) of the Initial Fee(s) the Writer's contribution under the BBC's/Writers' Guild Pension Fund agreement and to pay such amounts direct to the Pension Fund for the Writer's credit together with the BBC's contribution.

Signed by or on behalf of the Writer

Date

From: Senior Assistant Contracts, Copyright Department

Room No 6  
Building

433 16 Langham Street

Tel.  
Ext

date 17 June 1987

Subject: DR WHO - THE GREATEST SHOW IN THE GALAXY

To: John Nathan-Turner

Copy to: H.Tel.S.U.  
Sp.Asst.to H.D.G.Tel.  
M.S.S.D.Tel/M.P.D.Tel.

With reference to your brief of  
Terms have been agreed as follows: 8 May 1987

Author: Stephen Wyatt

Nature of Contribution: 1 x 25' TV script being episode one

Basic fee: £

Type of Agreement: Guild Series

Deletions: None

Right to TX by: Two years from date of delivery

Project/Exp/Ident No: 1/LDN C761N

Fee payable: Half on signature and half on acceptance

Please let me have details of delivery and acceptance in due course.  
Please send P as C.

Comments:

Cable rights included/~~not included~~



(Brian Turner)



# THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

0286 BWBT

BBC TV

17 June 1987

Service ..... Date of issue .....

COPYRIGHT DEPARTMENT  
PAYMENTS

Author if different  
from Payee ..... Stephen Wyatt .....

Payee Number	29-36

Payee Name	37-64
	LONDON MANAGEMENT

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Address 235 Regent Street cc. John Nathan-Turner  
London C.A.DG.TEL  
W1A 2JR M.S.S.D.TEL

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
1/LDN C761N		£	DR WHO - THE GREATEST SHOW IN THE GALAXY 1 x 25' TV script being episode one 1st 1/2 fee <u>PENSION</u>	

Authorisation .....

**ACCEPTANCE/REJECTION NOTIFICATION**

(Enter acceptance or rejection date before despatch)  
John Nathan-Turner, Producer, 'Doctor Who'

From: 304 Union House

Room No. &amp; Building:

Telephone Extn: 8th May 1987

To: Copyright Department

Date of Brief:

Could you please ACCEPT/REJECT the following Original/~~XXXXXXXXXXXXXXXXXXXX~~  
(delete as appropriate) Dramatisation/Adaptation/Translation

SCRIPT

Project No:

Series Title and code:

1/LDN C 761 N

'DOCTOR WHO' 7H

Target Delivery Date:

Actual Delivery Date:

Acceptance/Rejection Date:

30th June 1987

23 September 1987

28 September 1987

Title:

'The Greatest Show in the Galaxy' Episode One

Producer:

Author:

JOHN NATHAN-TURNER

STEPHEN WYATT

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:

AGENT: Mark Berlin  
c/o London Management  
235 Regent Street,  
London.  
W1A 2JR

Accepted subject to rewrites  
to be agreed with writer.

Signed

(Producer)

John Nathan-Turner

(Script Editor)

Andrew Cartmel

Accepted/Rejected by



CB/ 7473

**COMMISSIONING BRIEF**

From: John Nathan-Turner, Producer, 'Doctor Who'

8 OCT 1987

Room No. &amp; Building: 304 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 29 September 1987

HL SERIES/SERIALS D. TEL

I would like to commission the following Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~  
(delete as appropriate)

SCRIPT

**Expenditure:**

1/LDN C 762H

**Series Title and code:**

'Doctor Who' 7H

**Target Delivery Date:**

7 December 1987

**Title and Episode Number (if applicable) of Proposed Script:**

'The Greatest Show in the Galaxy' Episode Two

**Producer:**

JOHN NATHAN-TURNER

**Author:**

STEPHEN WYATT

**Theme:**

Science-fiction adventure

**Length:**

1 x 25'

**Notes re Fee etc:**

AGENT: Mark Berlin  
c/o London Management  
235 Regent Street  
London  
W1A 2JR

Signed



(Producer)

John Nathan-Turner



(Script Editor)

Andrew Cartmel

per ep.  
Comed Series

8 OCT 1987

CB/ 7474

**COMMISSIONING BRIEF**

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. &amp; Building: 304 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 29 September 1987

I would like to commission the following

**H SERIES/SERIALS D. TBA**Original/ ~~Dramatisation~~/ ~~Adaptation~~/ ~~Translation~~  
(delete as appropriate)

SCRIPT

<b>Expenditure:</b> 1/LDN C 763B	Series Title and code: 'Doctor Who' 7H
<b>Target Delivery Date:</b> 7 December 1987	

Title and Episode Number (if applicable) of Proposed Script:

'The Greatest Show in the Galaxy' Episode Three

Producer:  
JOHN NATHAN-TURNERAuthor:  
STEPHEN WYATT

Theme:

Science-fiction adventure

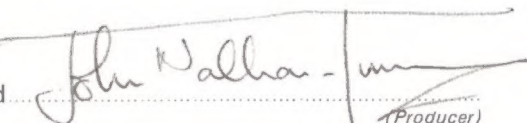
Length:

1 x 25'

Notes re Fee etc:

AGENT: Mark Berlin  
c/o London Management  
235 Regent Street  
London  
W1A 2JR

Signed



(Producer)

John Nathan-Turner



(Script Editor)

Andrew Cartmel



CB/ 7475

**COMMISSIONING BRIEF**

From: John Nathan-Turner, Producer, 'Doctor Who'

5 OCT 1987

Room No. &amp; Building: 304 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 29 September 1987

FL SERIES/SERIALS D. T. A.

I would like to commission the following

Original ~~Dramatisation~~ ~~Adaptation~~ ~~Translation~~  
(delete as appropriate)

SCRIPT

**Expenditure:**

1/LDN C 764W

**Series Title and code:**

'Doctor Who' 7H

**Target Delivery Date:**

7 December 1987

**Title and Episode Number (if applicable) of Proposed Script:**

'The Greatest Show in the Galaxy'

Episode Four

**Producer:**

JOHN NATHAN-TURNER

**Author:**

STEPHEN WYATT

**Theme:**

Science-fiction adventure

**Length:**

1 x 25'

**Notes re Fee etc:**

AGENT: Mark Berlin  
 c/o London Management  
 235 Regent Street  
 London  
 W1A 2JR

Signed

JOHN NATHAN-TURNER

(Producer)



(Script Editor)

ANDREW CARTMEL

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

0117 BWSI

COPYRIGHT DEPARTMENT  
PAYMENTS

Service ..... TV DRAMA

Date of issue ..... 1/10/87

Author if different  
from Payee ..... STEPHEN WATT

*New. File*  
*7 H.*

Payee Number	29 36

Payee Name	37 64
	LONDON MANAGEMENT

Un. Cd.	65-66

AC	RAI	Sc
1	2	3-4
	0	07

Address

235 Regent Street  
LONDON  
W1A 2JR

CC JOHN NATHAN-TURNER  
C.A.D.G.TEL  
M.S.S.D.TEL

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
1/LDN C761N		£	<p>101 WRO - THE LOUDEST SHOW IN THE GALAXY</p> <p>1 x 25' TV script being ep 1</p> <p>2nd 1/2 fee</p> <p><u>PENSION</u></p>	

Authorisation ..... *[Signature]*



Ref: 01/CT/BWBT  
Ext.

7th October 1987

Dear Mark

DR WHO-THE GREATEST SHOW IN THE GALAXY: STEPHEN WYATT

I have today authorised payment of the second half fee for Stephen Wyatt's 25-minute television script being episode 1 of the above series. However, this script has been accepted subject to any re-writes or revisions as considered necessary by the producer being carried out nearer the production date. The second half fee therefore has been authorised on the understanding that Stephen Wyatt will carry out this work in due course without asking for further payment.

Best wishes

Yours sincerely

(Brian Turner)  
Senior Assistant, Contracts  
Copyright Department

Mark Berlin Esq  
London Management  
235 Regent Street  
LONDON  
W1A 2JR

8th October 1987

Mark

Stephen Wyatt for 3 x 25-minute TVscripts in  
the DOCTOR WHO series, being episodes 2, 3 and 4 of THE GREATEST SHOW IN  
THE GALAXY.

£ per episode

Mark Berlin Esq  
London Management  
235 Regent Street  
LONDON  
W1A 2JR

Enc



# THE BRITISH BROADCASTING CORPORATION

Broadcasting House, London, W1A 1AA

Telegrams and Cables: Broadcasts London Telex

Telex: 285781 ★ Telephone: 01-580 4468

25 NOV 1987

## AGREEMENT RELATING TO THE COMMISSIONING OF SPECIALLY WRITTEN TELEVISION SERIES AND SERIALS

Form Guild Series (G)

Name STEPHEN WYATT (London Management) ("the Writer")

IN CONSIDERATION of payment by the BBC to the Writer or his agent of a fee ("the Initial Fee") of ..... per episode .....

..... (payable as provided in II below)

the Writer hereby grants to the BBC the following rights in the 3 x 25-minute TV scripts being episodes 2, 3 and 4 in the series DOCTOR WHO, entitled THE GREATEST SHOW IN THE GALAXY.

(hereinafter called "the Work"): Prog No: 1/LDN C762H, C763B, C764W, For delivery by 7/12/87.

- (1) The exclusive right to give, during a period of 2 years from the date of delivery to the BBC of the full script (or of the last of the Writer's full scripts in any batch of not more than 13), a television broadcast ("the First Broadcast") of a performance of the Work once only, simultaneously or non-simultaneously, live and/or recorded, from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (2) The right to extend by one further year the period within which the First Broadcast may be given by giving notice to this effect to the Writer prior to the expiry of the initial 2 year period and subject to a further fee which shall be equal to 10% of the Initial Fee if at the time such notice is given rehearsals have already commenced or are scheduled to do so and do in fact thereafter commence before the expiry of a period of 3 months from the end of the initial 2 year period, but which shall in any other case be equal to 20% of the Initial Fee.
- (3) The exclusive right to give repeat television broadcasts of performances of the Work during a period of 3 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), subject to payment on broadcasting taking place of 75% of the Initial Fee for each repeat given simultaneously or non-simultaneously, live and/or recorded from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (4) Save as hereinafter provided, the exclusive right to transmit or to license the transmission of recordings of the Work during a period of 7 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13)
  - (a) in any overseas territory subject to payment of (i) non-returnable area payments equal to the below-specified percentages of the Initial Fee and payable upon completion of the first sale in the territory in question; and (ii) amounts equal to the below-specified percentages of the gross receipts of BBC Enterprises Limited ("Enterprises") from the sale abroad of telerecordings of the Work, payable after sales have been achieved as follows:-

Territory	Area Payment (% of Initial Fee)	% of Enterprises' Gross Receipts
U.S.A.	Nil	10%
Canada	15%	4%
Australia	15%	4%
Germany	30%	5%
Rest of Europe	20%	5%
Alternatively for individual areas in Rest of Europe:		
Italy	5%	5%
East Europe (including Yugoslavia, Albania and Greece)	5%	5%
Belgium, Holland and Luxembourg	10%	5%
Scandinavia	15%	5%
France and Monaco	5%	5%
Spain and Portugal	5%	5%
Irish Republic	2%	5%
Rest of World	Nil	5%

- or (b) in any overseas territory other than the U.S.A. (in respect of which territory the above provisions shall apply) subject to payment of an amount equal to one or other of the below-specified percentages of the Initial Fee and provided notice of the desire to acquire such rights has been given to the Writer by Enterprises or any other co-producer at the appropriate time as hereafter provided:-

- (i) 125% of the Initial Fee if such notice has been given on or before the first day of principal photography of the script or (if more than one script has been simultaneously commissioned) of the first script, or
- (ii) 150% of the Initial Fee if such notice has been given after the first day of principal photography but before the expiry of a period of one month from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

PROVIDED THAT (a) the area payment in the case of Canada or Australia shall not be less than £100 for 50 to 60 minutes, or pro rata for shorter lengths, AND (b) in the case of complete and original multiple part series and serials where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors (or, if the complete and original multiple part series or serial exceeds six episodes, where the same author or joint authors have written at least six episodes), then the author or joint authors may if he or they so wish, at the time when his or their agreement is made with the BBC but not subsequently, withhold rights for Europe (excluding the Irish Republic) but not for other areas, AND (c) in the case of co-productions the gross receipts shall be taken to be the average mean rate listed in the latest available figures in "Variety" but adjusted in respect of lapse of time after consultation with the Guild, or in the case of countries not listed by "Variety" the average mean rate for the country in question, to be agreed upon between the BBC and the Guild.

- (5) During a period of 5 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), the exclusive right and thereafter the non-exclusive right to sell or authorise the sale of recordings of the Work for an unlimited number of showings on pay television and basic cable television networks subject to payment of a percentage of receipts (other than receipts from sales to the Arts & Entertainment Network) and of co-producers' actual or deemed receipts

(other than from co-productions with the Arts & Entertainments Network) as hereinafter provided:-

Enterprises' receipts/Co-Producers' actual (or deemed) receipts per episode	% of Enterprises' receipts/Co-Producers' actual (or deemed) receipts per episode payable to the Writer
£1 – £10,000	3%
£10,001 – £20,000	5%
£20,001 – £30,000	8%
over £30,000	10%

PROVIDED THAT (a) Where Co-Producers' actual (or deemed) receipts exceed £30,000 the BBC and/or Enterprises shall have the right to negotiate other rates subject to a minimum payment of £3,000 (b) In the event of a co-production between the Arts & Entertainment Network ("A & E") and the BBC the Writer will be paid 5% of the prevailing selling price for BBC programmes sold to A & E of the same length as the co-produced programme. (c) The Writer will be paid 5% of Enterprises' receipts from a sale to A & E. (d) The BBC and/or Enterprises will lay no claim to any monies payable to the Writer via foreign and/or domestic collecting societies in respect of pay television and basic cable rights in the Work. The Writer shall have no claim to payment by the BBC or Enterprises in respect of rights collectively licensed. In particular but not by way of limitation no payment to the Writer shall be made by the BBC or Enterprises in respect of the inclusion of the Work in a cable programme service so long as the Work is included via the transmission of the programme simultaneously with the BBC's own broadcast and the inclusion of the Work has not been authorised solely by the BBC or Enterprises AND (e) The Writer may terminate the BBC's non-exclusive licence by not less than four years notice in writing to the Director of Business Administration, Enterprises, to take effect not earlier than 14 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

- (6) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive right to show and to license recordings of the Work to be shown throughout the world to non-paying audiences (including trapped audiences) without restriction as to the number of showings on payment of percentages of the Initial Fee payable on the first showings within the categories in question as follows:

(a) Non-paying audiences (other than trapped audiences):-

- (i) U.S.A. – 5% of the Initial Fee
- (ii) British Islands, Canada and Australia – 3% of the Initial Fee (or 1% per territory)
- (iii) Rest of World – 2% of the Initial Fee

to cover audiences not required to make any specific payment for seeing or hearing television and which consist of registered students in an educational establishment, employees of a company or similar body which is holding educational or instructional classes for them; members of a club or other organisation of an educational, cultural, religious, charitable or social nature (including but not limited to drama study groups, film societies, churches, professional associations, Women's Institutes); persons attending exhibitions and product demonstrations; and

(b) Trapped audiences – 1% of the Initial Fee for each of the following categories subject to a cumulative maximum of 5% to cover all trapped audiences:-

- (i) hotels
- (ii) ships
- (iii) aircraft
- (iv) buses and trains
- (v) construction sites and oilrigs
- (vi) shops, pubs, discos and restaurants
- (vii) airport lounges
- (viii) video juke boxes
- (ix) hospitals
- (x) military establishments

- (7) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive option ("the Videogram Option") to acquire a licence ("the Videogram Licence") to reproduce the Work in the form of videograms and to distribute, hire and sell such videograms to the public throughout the world (or to authorise sublicensees or subdistributors to reproduce and distribute the same for hire or sale to the public), the Videogram Licence to be an exclusive licence during the period of 10 years from the date of exercise of the Videogram Option and non-exclusive thereafter, subject to payment to the Writer upon first publication of the said videograms, whether by Enterprises or an authorised sublicensee, of a non returnable advance on account of and deductible from royalties thereafter payable upon sales, which said advance and royalties shall be payable at such rates and upon such terms as provided in the Videograms Minimum Terms Agreement between the BBC, Enterprises and the Writers' Guild of Great Britain in force at the date of exercise of the Videogram Option.

- (8) The BBC shall be free without further payment to use recordings of the Work for:-

- (a) Private purposes of the BBC or for the purposes covered by this Agreement.
- (b) Televising brief excerpts in programmes of an historic or reminiscent nature or in trailer programmes.
- (c) Deposit, if the recording is considered of permanent interest, with the National Film Archive (being part of the British Film Institute) and with similar archive holding bodies, for preservation purposes and for private study on the premises by bona fide students.
- (d) Showing at television and film festivals.
- (e) Making dubbings of the recordings into foreign languages and/or to add foreign language subtitles for the purpose of effecting sales hereunder.

## II. Payment of the Initial Fee shall be made as follows:-

- (1) Where a single script is commissioned by the BBC from the Writer, the Initial Fee is payable half on signature of this Agreement and half on acceptance by the BBC of the material as suitable for television.
- (2) Where more than one script is simultaneously commissioned by the BBC from the Writer, the full fee for the first script is payable on signature of this Agreement, and the first half fees for the remaining scripts (up to a maximum of a further 12) are payable on acceptance by the BBC of the first full script.  
The second half fees (after No. 1) will become payable as each script is accepted.
- (3) During a period of 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts) the Writer shall carry out such rewrites as the BBC may ask for, but if the BBC requires further alterations after 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts), then the Writer shall be entitled to ask for payment of a further quarter fee before undertaking such further alterations. If these alterations do not make the script acceptable to the BBC for broadcasting, then (unless special arrangements to the contrary are mutually agreed) the Agreement with the Writer shall be terminated, the final quarter fee will not be payable, and the rights in the Writer's contribution will revert to him.

- III. The Writer shall retain all rights in his script (subject to the terms of this Agreement) and in any characters (major or minor) dimensionally created by him for the series or serial. If any such dimensionally created character is subsequently used by the BBC in a major capacity in another programme not written by the original Writer, then the BBC shall be obliged to obtain the original Writer's prior consent and to negotiate a fee for such further use.



- IV. The BBC will use its best endeavours to state within a month from delivery of a single script (or a month from delivery of the last of the commissioned scripts when two or more are commissioned simultaneously) whether a script is acceptable, or whether it requires any alterations to be undertaken by the Writer to make it acceptable for production, or whether it must abandon the script altogether (in which case all rights therein shall revert to the Writer and no further payments shall be due from the BBC).
- V. When script alterations are necessary it is the intention of the BBC to make every effort to inform and to reach agreement with the Writer. Whenever practicable any necessary alterations (other than minor alterations) shall be made by the Writer. Nevertheless the BBC shall at all times have the right to make (a) minor alterations and (b) such other alterations as in its opinion are necessary in order to avoid involving the BBC in legal action or bringing the BBC into disrepute. Any decision under (b) shall be made at a level not below that of Head of Department. It is however agreed that after a script has been accepted by the BBC alterations will not be made by the BBC under (b) above unless (i) the Writer, if available when the BBC requires the alterations to be made, has been asked to agree to them but is not willing to do so and (ii) the Writer has had, if he so requests and if the BBC agrees that time permits if rehearsals and recording are to proceed as planned, an opportunity to be represented by the Writers' Guild of Great Britain (or if he is not a member of the Guild by his agent) at a meeting with the BBC to be held within at most 48 hours of the request (excluding weekends). If in such circumstances there is no agreement about the alterations then the final decision shall rest with the BBC. Apart from the right to make alterations under (a) and (b) above the BBC shall not without the consent of the Writer or his agent (which consent shall not be unreasonably withheld) make any structural alterations as opposed to minor alterations to the script, provided that such consent shall not be necessary in any case where the Writer is for any reason not immediately available for consultation at the time which in the BBC's opinion is the deadline from the production point of view for such alterations to be made if rehearsals and recordings are to proceed as planned.
- VI. The Writer hereby WARRANTS that he will not license or sell the Work for use on television in any country during the period between signature of this agreement and 18 months after the date of the First Broadcast of the last of the scripts commissioned from the Writer in any batch of not more than 13 or, if the BBC or Enterprises exercises rights under 1 (4) or (5) above, in any of the countries in question until the expiration of such rights, and he further warrants that the Work shall be an original work which does not infringe the copyright or any other right of any person and further that it contains no defamatory matter (provided however that the Writer shall not be liable for any defamatory matter which in the opinion of BBC was included in the script without negligence or malice on his part).
- VII. In the case of complete and original multiple part series and serials (or a pilot for such series and serials) where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors the Writer shall not until the expiry of a period of one year from the date of the First Broadcast of the script (or of the last script commissioned from the Writer in any batch of not more than 13) dispose of publication rights in the Work without prior reference to the BBC (so that the BBC or Enterprises can make an offer if either so wishes).
- VIII. In the case of commissions for Drama Group the Writer shall be entitled to attend the readthrough and one rehearsal of the script or (if more than one script is simultaneously commissioned) of each script. If the Writer so attends, the BBC shall pay a fee of £35 to the Writer for each attendance. The BBC may request the Writer to attend on other occasions and shall (in the case of commissions for Drama Group) pay a fee of £35 for each such attendance.
- IX. The above terms accord with those of the current agreements between the BBC and the Writers' Guild of Great Britain for Pay Television & Cable Rights and for Series and Serials. The provisions of the Agreement for Pay Television & Cable Rights relating to the calculation of a Co-Producer's deemed receipts (clause 3) and to changes in the method of calculating royalties in line with changes in Guild rates (clause 6) and the provisions of the Agreement for Series and Serials relating to Definitions (clause 3), Merchandising Rights (clause 6(b)), Credits (clause 7), Minimum Fees (clause 9), Reversion of Rights (clause 10(c)), Arbitration (clause 14) and Conciliation (clause 15) shall be deemed to be incorporated into and shall apply to this Agreement.

Signed on behalf of the BBC by .....

Date .....

Signed on behalf of the Writer by .....

Date .....

**PENSION (only available to members of the Writers' Guild who are also members of the Writers' Guild Pension Scheme)**

The BBC is hereby authorised to set aside from the payment(s) of the Initial Fee(s) the Writer's contribution under the BBC's/Writers' Guild Pension Fund agreement and to pay such amounts direct to the Pension Fund for the Writer's credit together with the BBC's contribution.

Signed by or on behalf of the Writer .....

Date .....

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

0137 BWA

Service ..... Date of issue 10/11/77

*File*

COPYRIGHT DEPARTMENT  
PAYMENTS

Author if different  
from Payee STEPHEN WYATT

Payee Number	29-36

Payee Name	37-64 LONDON MANAGEMENT

	65 66
Un. Cd.	

AC	RAI	Sc
1	2	3-4
	0	07

Address

221 Regent Street  
LONDON  
W1A 2JR

CC JOHN NATHAN-TURNER  
C.A.D.G.TEL  
M.S.S.D.TEL

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
1/LDN C762H		£	<p>DR WHO <u>PENSION</u></p> <p>3 x 25' TV scripts being nos 2, 3 and 4 in the DR WHO series entitled THE GREATEST SHOW <del>IN</del> IN THE GALAXY</p> <p>Full fee for ep 2</p>	

Authorisation *[Signature]*



From: Senior Assistant Contracts, Copyright Department

Room No &  
Building

433 16 Langham Street

Tel.  
Ext

date 30/11/87

Subject: DR WHO - THE GREATEST SHOW IN THE GALAXY; STEPHEN WYATT

To: John Nathan-Turner

Copy to: H.Tel.S.U.  
Sp.Asst.to H.D.G.Tel.  
M.S.S.D.Tel/M.P.D.Tel.

With reference to your brief of 29.9.87  
Terms have been agreed as follows:

Author: STEPHEN WYATT

Nature of Contribution: 3 x 25' TV scripts being eps 2,3 and 4 in the  
DR WHO series entitled THE GREATEST SHOW IN THE  
GALAXY

Basic fee: £ per episode

Type of Agreement: Guild Series

Deletions:

Right to TX by: 2 years from date of delivery


Project/Exp/Ident No: 1/LDN C762H, 1/LDN C763B, 1/LDN C764W

Fee payable: Full fee payable for first episode on signature,  
first half fees for remaining scripts payable on  
acceptance of first script, second half fees on  
each remaining script on acceptance

Please let me have details of delivery and acceptance in due course.  
Please send P as C.

Comments:

Cable rights included/~~not included~~

  
(Brian Turner)

**From:** John Nathan-Turner, Producer, 'Doctor Who'

Room No. &  
Building: 304 Union House

Tel.  
Ext.:

date: 10.12.87

**Subject:** ALAN WAREING

**To:** Marcia Wheeler through Jonathan Powell

Please engage ALAN WAREING to direct DOCTOR WHO 7J  
(4 parts); overall dates 21st March - 22nd July 1988.  
Agent: Sue Rogers at Duncan Heath.

Thanks.

JOHN NATHAN-TURNER

kme



23 DEC 1987

CB/ 7473

PS1750

## ACCEPTANCE/REJECTION NOTIFICATION

(Enter acceptance or rejection date before despatch)

From: 304 Union House

Room No. & Building:

Telephone Extn: 29 September 1987

To: Copyright Department

Date of Brief:

Could you please ACCEPT REJECT the following Original Dramatisation Adaptation Translation

(Delete as appropriate)

Expenditure:

1/LDN C 76211

Series Title and code:

'Doctor Who' 7H

Target Delivery Date:

7 December 1987

Actual Delivery Date:

14th December 1987

Acceptance/Rejection Date:

21st December 1987

Title:

'The Greatest Show in the Galaxy' Episode Two

SUBJECT TO RE-WRITES

Producer:

JOHN NATHAN-TURNER

Author:

STEPHEN WYATT

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:

AGENT: Mark Berlin  
c/o London Management  
235 Regent Street  
London  
W1A 2JR

Signed

John Nathan-Turner

(Producer)

(Script Editor)

Andrew Cartmel

Accepted/Rejected by

JNT

23 DEC 1987

CB/ 7474

PS1750

# ACCEPTANCE/REJECTION NOTIFICATION

John Nathan-Turner, Producer, 'Doctor Who'  
(Enter acceptance or rejection date before despatch)

From: 304 Union House

Room No. & Building:

Telephone Extn: 29 September 1987

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

Could you please ACCEPT/REJECT the following Original Dramatisation Adaptation Translation

SCRIPT (as appropriate)

Expenditure: 1/LDN C 763B	Series Title and code: 'Doctor Who' 7H	
Target Delivery Date: 7 December 1987	Actual Delivery Date: 14th December 1987	Acceptance/Rejection Date: 21st December 1987

Title: SUBJECT TO RE-WRITES

'The Greatest Show in the Galaxy' Episode Three

Producer: JOHN NATHAN-TURNER  
Author: STEPHEN WYATT

Theme:

Science-fiction adventure

Length: 1 x 25'

Notes re Fee etc:

AGENT:: Mark Berlin  
c/o London Management  
235 Regent Street  
London  
W1A 2JR

Signed

John Nathan-Turner

(Producer)

Andrew Cartmel

(Script Editor)

Accepted/Rejected by

JNT

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

1977-1981

Service EE Drama

Date of issue 9 JANUARY 1980

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PAYMENTS

Author if different  
from Payee Stephen Wyatt

Payee Number	29 36

Payee Name	37-64
	<u>London Management</u>

Un. Cd.	65-66

AC	RAI	Sc
1	2	3-4
	0	07

Address

225 Regent Street  
London  
W1A 2JT

JOHNATHAN-TORRES  
C.A.D.G.TEL  
M.S.S.D.TEL

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
1/LDN C763B			<p>DOCTOR WHO - THE GREATEST SHOW IN THE GALAXY <u>Pension</u></p> <p>2 &amp; 3 TV OUTSIDE BROADCAST EPISODES 2 and 3</p> <p>full fee for episode 3</p> <p>1st 1 fee for episode 4</p>	

Authorisation W1A



Ref: 01/CT/BWBT  
Ext.

5 January 1988

Marc Berlin Esq  
London Management  
235 Regent Street  
London  
W1A 2JT

Dear Marc

DOCTOR WHO: STEPHEN WYATT

I have today authorised payment of the full fee for episode 3 and the first half of episode 4 of Stephen Wyatt's 25-minute television scripts for the above series. However, episodes 2 and 3 have been accepted subject to any re-writes or revisions as considered necessary by the producer being carried out nearer the production date. These two payments have therefore been authorised on the understanding that Stephen Wyatt will carry out this work in due course without asking for further payment.

Best wishes,

Yours sincerely

Brian Turner  
Senior Assistant, Contracts  
Copyright Department

**From:** Planning Organiser, Studios

Room No. &  
Building: 6055 TC

Tel.  
Ext.:

date: 11th January 1988

**Subject:** STUDIO MOVES

**To:** John Nathan-Turner

C.C.

P.M. Res.  
a/Man. Series/Serials  
P.O. Servicing  
P.O. Post-Production  
P.O. O.B.'s  
P. Co-ord. (Simon)

This is to confirm that I have moved Dr. Who 7D.

Was            Wk. 22    WED/THURS            now            TUE/WED/THURS

Was            Wk. 24    WED/THURS/FRI    now            WED/THURS

This enables you to have additional rehearsal for the O.B.

*Jennie Betts*

(Jennie Betts)

Copy to Julie  
the back  
time.  
File ✓  
75

CB/ 7475

**ACCEPTANCE/REJECTION NOTIFICATION**John Nathan-Turner (Producer) *'Doctor Who'* despatch)

From: 304 Union House

Room No. &amp; Building:

Telephone Extn: 29 September 1987

To: Copyright Department

Date of Brief:

Could you please ACCEPT/REJECT the following Original Dramatisation Adaptation Translation

(delete as appropriate)

~~SCRIPT~~

Expenditure: 1X DN C 764W	Series Title and code: 'Doctor Who' 7H	
Target Delivery Date: 7 December 1987	Actual Delivery Date: 8th January 1988	Acceptance/Rejection Date: 18th January 1988

Title:

'The Greatest Show in the Galaxy' Episode Four

SUBJECT TO RE-WRITES  
TO BE AGREED

Producer:

JOHN NATHAN-TURNER

Author:

STEPHEN WYATT

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:

AGENT: Mark Berlin  
c/o London Management  
235 Regent Street  
London  
W1A 2JR

Signed

JOHN NATHAN-TURNER

(Producer)

(Script Editor)

ANDREW CARPENT

Accepted/Rejected by



Strand/Series Title				DOCTOR WHO				REHEARSAL ROOM BOOKING					
Programme Title				DOCTOR WHO				Distribution		Denotes Recipient		No of Cop	
Episode/Sub. Title				7J				To:-		Room No. and Building			
Costing Number				50/LDL K 231 K		Prod. Costing Wk(s)		Channel		Studio Bookings		4047 T.C.	5
Programme Identificat'n Number				50/LDL K 231 K		Studio		Week(s)		Producer		304 UNION *	2
Production date(s)				31st May/1st & 2nd June		Week(s)		Director		311 UNION *		1	
Filing/O.B. date(s)				14th-18th May		Week(s)		Sup. (Reh. Props)		Victoria Rd, N. Acton		1	
Producer				John Nathan-Turner		Room No. / Building		Tel. Extn.		Department		File Copy	1
Director				Alan Wareing		304 Union				Drama S.S.		Date	20.Jan.1988 *
Designer				David Lasky		311 Union							

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs: (PART 2)  
One of these two copies, signed by the Producer, will be returned to Studio Bookings: (PART 3)

PART 1 Mark-up date(s): 6th May - for OB Rehearsal  
19th May - for Studio Rehearsal  
First reh. date: 4th June - for Studio Rehearsal  
Last reh. date: 12th May (OB Reh)  
20th May (Studio Reh)  
Details of Saturday afternoons or Sundays if required (state dates and times): 14th June (Studio Reh)

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, minors in cast, etc.):

FOR THE OB REHEARSAL PERIOD WE ONLY REQUIRE  
A SMALL ROOM.  
HOWEVER, WE WILL NEED A LARGE ROOM TO ALLOW  
FOR LARGE COMPOSITE SETS FOR THE STUDIO REHEARSAL  
PERIODS PLEASE.

Signed *Kaletalska* Date 20th Jan. 1988

PART 2 The following rehearsal facilities have been booked for this production  
Room 302 for May, - room not confirmed yet for June.  
Total no. of days 30 at £198 TOTAL INTERNAL COST £5,940 Facility Code J 30  
Signed *M. Mann* Date 3rd May '88.

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel.  
reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed Date

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service TV DANA Date of issue 22/1/88

*File*

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PAYMENTS

Author if different  
from Payee STEPHEN WYATT

Payee Number	29 36
-----------------	-------

Payee Name	37-64 <u>LONDON MANAGEMENT</u>
---------------	-----------------------------------

Un. Cd.	65-66 <u>25</u>
------------	--------------------

Address

225 Regent Street,  
LONDON W1A 2JR

cc John Nabhan-Turner  
C.A.D.G.Tel.  
M.S.S.D.Tel.

A	RAI	Sc
1	2	3-4
	0	07

Project No.	Nom. A/C	Fee	Name of Programme, Title of Work and Author	Date of Broadcast
5-17	18-21	22-28	non-punch	67-72
			<p>DR WID; THE ORIGINARY SHOW IN THE GALAXY <u>PENGION</u></p> <p>1 &amp; 2nd original TV episodes being eps 2, 3 &amp; 4 of the above</p> <p>2nd <math>\frac{1}{2}</math> fee</p>	

Authorisation *[Signature]*

File

26th February 1988

Dear John,

I don't know whether you've got around to listening to my previous demos yet, but just to give you more to think about I hoped you might be interested in hearing a few more recent pieces !!

Since our last meeting / telephone conversations, I have, for various reasons, left my full time employment and stuck out as a full time freelance composer. Hence I'm writing to you again, once again in the hope that you might be able to offer me some work on 'Doctor Who'.

I still don't have an enormous track record I'm afraid, unless you count numerous industrial videos (some was from those on this tape), TV and Christmas theme tune (also on this tape - not unwell



because of the recent dispute there), a contribution to 'Rovell's Babies', 'TimeLight', Reeltime pictures' 'MythMakers' series, 'MythRunner' and the forthcoming 'Watney'. Industrial video keeps thickening over but I'm still looking for a break into broadcast TV. If you would like to give me a piece of script or video to demo to (as you once suggested) then fine, I promise you, you won't be disappointed!

As you know, I am a trained composer and I run my own studio - I know I can do a good job so please give me a chance!! (and a good one!!!)

I hope to talk to you soon,

Sincerely,

Mark A. F.



**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

CAST BREAKDOWN: "DR. WHO" - "The Greatest Show in the Galaxy"

Dates: 6th May - 16th June

<u>THE CAPTAIN</u>	Very good part (4 eps) Early-mid 40's Suave, sophisticated rotter.
<u>MAGS</u>	Very strong part (4 eps) Sidekick to Captain. Agressive, gutsy lady. Must be trim & athletic. (Turns into werewolf). 20-30 yrs.
<u>WHIZZ KID</u>	Good part (3 eps) Young, immature 20 year old A boring, enthusiastic fan of the "psychic circus".
<u>MORGANA</u>	Good part (4 eps) Gypsy style fortune teller & crystal ball gazer. Mid 30's. Attractive, mysterious (possibly ethnic looking).
<u>STALLSLADY</u>	Neat cameo (2 eps) 50's. A bit of an old hag, both in appearance & manner.
<u>NORD</u>	Good part (2 eps) Basically a thug on a motorbike. (Must be able to ride a big motorbike confidently).
<u>RINGMASTER</u>	Good part (4 eps) Black actor. Mid 30's Lively character. Some lines spoken in rapping style therefore must be able to rap.
<u>BELLBOY</u>	Good part (3 eps) Early-mid 30's. Goodlooking, athletic, hippy-type fugitive.

Contd.....



**BBC tv**  
**DOCTOR WHO**

**BRITISH BROADCASTING CORPORATION**  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: 01-743 8000 TELEX: 265781  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

CAST BREAKDOWN "Dr. Who"

CHIEF CLOWN

Very good part (4 eps) Early-mid 30's  
Represented as white-faced clown. Outward  
appearance of joviality, rather nasty  
underneath.

MUM

Good part (3 eps) early-mid 40's.  
"Normal", average everyday "mum". Turns  
into evil god. would be required to wear  
contact lenses for specialised shots.

DAD

Good part (3 eps) Early-mid 40's.  
"Normal" average, everyday "dad".  
Turns into evil god. Must be prepared to  
wear contact lenses for specialised shots.

DEADBEAT

Very good part (3 eps). Gaunt looking  
figure, hippy character. Early 30's.  
Appears to be zombie-like at beginning  
but becomes normal.



file  
NR

23rd. March 1988.

Dear John,

Here are the demo cues for 'Remembrance  
& the Odeles' part 1, as promised.

I've actually attempted four sequences:

(i) The opening Model shot.

(ii) Scene 3 (script page 9) - The Doctor  
examines the aerids on the van roof and spots our  
Wild School. Given the recent plans of using the 'Doctor  
Who' theme in the incidental music, I've given it a try  
here!

(iii) Scenes 17-20 (pp. 38-44) The Big Shoot-Out  
in Totter's Lane. I hope it's fairly obvious which bit  
fits which bit, if you see what I mean! I've included  
a couple of sound effects to help it along.

(iv) Scene 28 (pp. 57-58) The Doctor and Ann  
meet the Wickerwoman.

I hope you like some (if not all!) of the ideas  
and will feel able to let me boss on the show  
proper!!

It's ~~still~~ a bit tricky demo-ing to a script  
as of course I have no idea how it's to be shot,

So these ones are really musical impressions of ~~the~~  
the way I picture it in my mind - rather than  
real incidental ones.

I look forward to hearing from you & hope to  
see you soon.

yours sincerely,

Mark Ayres

P.S. I loved the script!!

*File.*

**FROM:** Personnel Manager, Programmes Television (1)

24th March 1988

**Room &**

**Building:** B202 Centre House

**Ext.** ~~4000~~

**To:** John Nathan-Turner

A guest contract has now been issued to Mr. Alan Wareing,

Engaged as

Director

Programme

"Dr. Who"

Dates of Engagement

21st March 1988 to 22nd July 1988

Department

Drama Series/Series

  
Pat Dyer



DEPT. DRAMA SERIES/SERIALS		From JOHN NATHAN-TURNER	
PRODUCER OF 'DOCTOR WHO'			
Script Editor ANDREW CARTMEL		Project No. 50/LDL K 231K	Duration 4 x 25'
Title of Play, Series episode or Serial 'The Greatest Show in the Galaxy'			
Author (and Translator) Stephen Wyatt		Dramatised/ Adapted by	
Director (if known) Alan Wareing	Rec. Wk. & Day (if known)		TX Week & Day (if known)
Studio		Cast * <del>Large 20 plus</del> / Medium / <del>Small 10 minus</del>	
Approx. No. & Type of Sets		Possible Film Req.	

TYPE OF DRAMA Modern or Period (give date)

Comedy, Drama, Suspense, Thriller, etc.

Science-fiction adventure

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

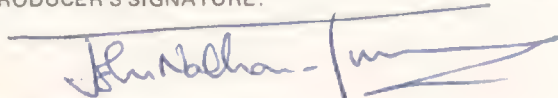
Ace and the Doctor are lured by a promotional brochure (in the form of a space satellite) to visit the Psychic Circus on the planet Segonax.

But mysterious forces on Segonax have corrupted the people of the Circus, altering it from an innocent futuristic entertainment to a deathtrap. With the help of a disaffected member of the Circus and another traveller trapped on Segonax, the Doctor and Ace solve the mystery and confront the evil powers who have taken over the Psychic Circus.

ANY OTHER POINTS (e.g. names of leading artists if known)

Sylvester McCoy as THE DOCTOR; Sophie Aldred as ACE;  
Christopher Guard as BELLBOY; Gian Sammarco as WHIZZKID

PRODUCER'S SIGNATURE:



Date:

7th April 1988

File

AK

13th April 1988.

Dear John,

Please find enclosed the latest set of  
demos. for 'The Greatest Show In the Gardens' part 1.

Once again I've done 4 shot sequences.

① Scene 7 (pp. 17-18). This is for the entire  
Scene so there's a bit of establishing stuff before Flowerschild's  
speech.

② Scene 21 (pp. 48-50) Starts as the Robot  
Head's voice changes (after The Doctor 'Well, What I was  
Wondering was -') and continues to the end of the scene.

③ Scene 6 (page 15) Starts as the satellite  
explodes itself and says 'Scared?'

④ A short Collapse version - A 'Entry like a Gladiators'  
- has no relation to the script, just to have it can be done!

I hope I've finally convinced you!! I know I  
can do a good job - I just hope that the way I have  
pictured these sequences matches your own ideas!

I look forward to hearing from you, and  
hopefully meeting you, again soon.

Sincerely, Mark Aylin

Ext.

AUDITIONS - THURSDAY, 14TH APRIL

"THE GREATEST SHOW IN THE GALAXY"

10.00	FRANCESCA FOLAN (Mags)
10.30	JOANNA HARGREAVES (Mags)
11.00	CLARKE PETERS (Ringmaster)
11.30	NATALIE OGLE (Mags)
12.00	JO UNWIN (Mags)
12.30	FIONA VICTORY (Morgana)
14.00	HOLLY DE JONG (Morgana)
14.30	DEBBIE MANSHIP (Morgana)
15.00	RICHARD LLOYD KING (Ringmaster)
15.30	
16.00	KATHRYN LUDLOW (Little Girl)
16.30	JOANNA BORMAN (Little Girl)
1645	
1700	VICTORIA KEEDY (Little Girl)
1715	MERISSA DUNLOP (Little Girl)



**From:** Secretary to Manager, Drama Series & Serials

Room No. &  
Building:

T404

Tel.  
Ext.:

date: 14 April 1988

**Subject:** DUNCAN McALPINE

**To:** Producer, 'Doctor Who'



Duncan McAlpine came to see me some time ago to ask if I could approach you, vis-a-vis, a credit for him on Doctor Who 7J, as he is of the opinion that he is carrying the weight as AFM on the show, despite the fact that he is trailing David Tilley. Perhaps you would like to consider the matter.

Incidentally, I meant to visit you on 03 this week, but, regrettably, the work-load, not least preparing for editorials at the beginning of May, precluded me from leaving the office. I would like to visit you on another occasion if that is possible.



Guy Gilks

John Nathan-Turner, Producer, 'Doctor Who'

304 Union House

18th April 1988

DUNCAN McALPINE

Guy Gilks.

Thanks for your memo of 14th April.

I shall, most certainly, credit Duncan McElpine on Doctor Who 7J as we are regarding him as a second AFM. This also applies to Doctor Who 7H with regard to Lynn Grant.

(John Nathan-Turner)

kme



DOCTOR WHO

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

THURSDAY, 21ST APRIL - 11.30 a.m.

AUDITIONS FOR TUMBLERS & JUGGLERS

(Please direct to  
Room 502 to report to  
Suzanna Shaw)

ext.

JONATHAN GRAHAM

(through Capital)

JOHN BALLANGER

ADAM RUSSELL BROWN

MARK ABBOTT

MITCH MITCHELSON

DUNCAN PETTIGREW

PETER NEATHY

PAUL MILLER

DENNIS PASCAL (O'NEIL)

KEVIN CLINTON

ROBERT PATTERN

VINCENT KEANE

BEV RAMSDEN

TONY ANTHONY

PAUL SCOTT

GARY CROSS

BOB WOODNING

CHRIS GURNEY

TONY WILLIS

ALAN HEAP

RICK RUSSELL

JAMES McALLEY

DAVE DANZIG

LEE ROUSE

DAVID URQUART

IVOR ROBERTS

NICK POWELL

JAMES JOHNSTON

PAUL MORROCCO

MACK RICHARDSON

(through Dolly Brook)

TONY DE LA FOU

PAUL ELLISON

KEVIN McMOLLEGAN

PARIS WEYSOM

DUNCAN PETTIGREW

OSCAR PECK

KEN LEWIS

PAUL SADLER

HUGH SPITE

SEBASTIAN TAYLOR

*30th May - 1  
20 May - 2 June 16 June*



# **Property & Drape Requirements**

From Director ALAN WAREING

Room No. 311 UNION HSE. Extn.

To Manager Scenic Properties Buyers

Project No.  
50/LDL K231K

Ealing.

Location/Country  
DORSET

Studio

File 01F Paper Colour Y

## Copies to

Director (3)	Night Manager
Designer	(Scenic Servicing)
Scenery Manager	Hired/Movement (2)

Scenic Prop. Buyer  
Man. Props (O&S) (5)  
Petty Cash  
Booking Clerk  
Designer Eal.  
Film Op. Sup. Eal.  
Armourers

## Memos to

T.O.M.  
Catering  
Sound Maintenance  
H/Engineers  
H/Electricians

Production DR WHO - THE GREATEST SHOW IN THE GALAXY Filming O.B. Date 14TH - 18TH MAY '88

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Date Due

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

Date Recd. 10/5/88

LOCATION: WARMWELL QUARRY NR. WAREHAM, DORSET

N.B. LOAD 08.00 THURS 12TH MAY 1988 AT SILVER ROAD

### DESIGNERS DRESSING PROPS

### CIRCUS VESTIBULE - KEEP FOR STUDIO

501. 3 OFF SANDWICH BOARD  
502. 2 OFF DRAWING BOARDS / NOTICE BOARDS  
503. QTY POSTERS / HANDBILLS D.W.S.

### EXCAVATION CLEARING - ONCE ONLY

504. 3 CAMP STOOLS  
505. 1 CANVAS AWNING  
506. DRESSING FOR JEEP D.W.S.  
507. 2 DOZEN LONG TENT PEGS

### ROADSIDE STALL - ONCE ONLY

508. QTY PROP. FRUIT, PLUS PRICE TAGS D.W.S.  
509. QTY WOODEN FRUIT BOXES  
510. 1 LARGE UMBRELLA  
511. SET WEIGHING SCALES  
512. 1 ARM CAHIR AK 35  
513. 2 STOOLS C/F 13  
514. ITEMS ON H.B.S. SHELF

CONTD/...



# BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date  
14th-18th MAY

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer  
BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No.  
50 LDL K 231K

Ealing.

Location/Country  
WAREHAM

Studio

File

Paper Colour

Copies to

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Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager  
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

## FILMING ACTION PROP LIST - PAGE 1

Please arrange for the following props to be ready for loading at Movement Control at Silver Road at 09.30 on Thursday 12th May 1988.

After loading to travel to Unit Base in South Dorset (see map in Schedule).

Friday 13th May

Rendezvous with Designer (David Lasky) at Location B (Warmwell Quarry). See Schedule for directions.

TIME T.R.A.

Saturday 14th - Wednesday 18th May

Recording sequences. See Schedule for details.

Thursday 19th May

Strike Location and travel back to Base.

Ten, Cushing  
Clapham  
Vehicle Pursuit.

6

Memo Lasky R. Buyer



# BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date  
14th-18th MAY

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer  
BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

File

Paper Colour

Project No. 23/  
50 LDL K 321K

Ealing.

Location/Country

WAREHAM

Studio

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

## FILMING ACTION PROP LIST - PAGE 2

EXTERIOR. CLEARING. DAY.

— Wednesday

- K 1. Assorted Tropical exploration equipment eg. butterfly nets, water flasks, binoculars, hurricane lamp etc. A.F.M. will discuss. *FLY SWAT*
2. Ghetto Blaster (n.p.)
3. Robot Head (VS. FX.)
- K 4. Shovel, expedition type.
- K 5. 2 camp stools. *Drum & Churn's*
6. 1 groundsheet. *+ 4 POLES*
- K 7. 1 small table, collapsible pic-nic type. *(to Vis Fk.)*
8. Pic-nic tablecloth, patchwork type.
- K 9. Pic-nic hamper, wicker type.
- K 10. Pic-nic cutlery assortment. *Camping equipt.*
- K 11. Pic-nic plates assortment.
- K 12. Pic-nic cups and glasses assortment. *Aluminum General Maps*
- K 14. Tea pot, camping type.
- K 15. 6 tea cups and saucers. *(Dainty) MATCHING.*
- K 16. 6 tea spoons.
- K 17. 1 sugar bowl and sugar/spoon. *Tea*
- K 18. 1 milk jug and milk as appropriate.
- K 19. 1 spade, expedition type..
- K 20. 1 pick-axe, expedition type.

# BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date  
14th - 18th MAY

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer  
BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

Project No.  
50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

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Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Men. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager  
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

## FILMING ACTION PROP LIST - PAGE 3

costume?

21. Dr. Who's umbrella (from stock - A.F.M. will provide)

22. ~~6~~ napkins.

23. ~~6~~ napkin rings.

24. 4 sandwich boxes (assorted sizes).

25. Remote control device with button to press (VS. FX.)

26. ~~4~~ <sup>clubs</sup> spears - A.F.M. will discuss. (INDIAN CLUBS) (VIS FX)

27. Quantity clown masks (Make-Up to provide)

28. Black Hearse (see Vehicle List).

29. Old fashioned Jeep (see Vehicle List).

30. Control panel inside Hearse (VS. FX.)

31. 2 TROWELS FOR CAPTAIN AND MAGS.

32. ~~8~~ clown's ~~INDIAN CLUBS~~

33. 2 RUCKSACKS FOR CAPTAIN AND MAGS (PROPS)

34. ~~2~~ <sup>13</sup> TEA CADDY'S

35. 116 TEA..

35a Abalos (AFM)

35b Ace's (Costume)

# BBC TV Property & Drape Requirements

From Director ALAN WAREING  
Room No. U311 UNION HSE Extn.

To Manager Scenic Properties Buyers

Production DR WHO 7J

Filming O.B. Date

Designer Extn. Setting Date

Scenic Properties Buyer Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager  
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

EXT. ROADSIDE STALL

— *Saturday/Sun*

PAGE 4

36. Tardis (Scenery)

37. Tardis flashing light (bulbbs and batteries etc.) (vis Fx)

38. Vegatable cart and horse (see vehicle list)

39. Various fruits and vegetables on stall. *Drinks & Snacks.*

40. Scales

41. Price tags

42. Price list

43. Money

44. Moneybox/Till/cash till

45. Qty disgusting fruit for Doctor and Ace to eat f.p.

46. Chopper bike F.P. Actor to ride (see vehicle list)

47. Toolkit on bike with box

48. Rags

49. BMX Bike for whizz kidd

50. Spectacles (costume) for whizz kidd

51. Bucket and shovel for horse

52. 2 mattresses

53. Hearse (see vehicle list)

54. Kites in sky (vis Fx)

55. clowms masks (M.U)

56.

57.

58.

59.

60.

*large Orange boxes  
(Large Rushie Umbrella.)*



# BBC tv Property & Drape Requirements

From Director ALAN WEARING

Room No.

Extn.

To Manager Scenic Properties Buyers

Production

DOCTOR WHO 7J

OB

Filming O.B. Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager  
(Scenic Servicing)  
Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

EXT, COUNTRYSIDE 1/7,9,27

SAT/Sun

PAGE 5

61. 6 Flower Child's ear ring(costume).
62. 2 brightly coloured kites in sky (VFX)
63. ~~Medalion for chief Clown (costume) ?~~
64. Hearse (see sep. Vehicle list)
65. Opaque body bag with Flower Child's body- sealed plastic body bag with transparent panel revealing face - Eye sticker attached (see Designer)
66. Pile of unused body bags (see Des) ~~1/2~~
67. EYE STICKERS (DESIGNER)
68. ~~MEMO BAG~~
- 69.
- 70.



# BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No.  
50 LDL K 231K

Ealing.

Location/Country  
WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Men. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager  
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

FILMING ACTION PROP LIST - PAGE 6

EXTERIOR. COUNTRY ROAD

SAT/SUN

71. (Flowerchild's ear-ring.)

72. Nord's disgusting sandwich - raw meat burger type. (6 off)

73. Nord's chopper bike. (See vehicle list)

74. Robot head buried in ground - (VS. FX.)

75. (Old fashioned jeep. (See vehicle list))

76. (Captain's camping equipment - set up in distance? eg.

stools, pic-nic table, tablecloth, assorted tea things,

pic-nic hamper, assorted cutlery, glasses etc. A.F.M.

will discuss.)

77. (Black Hearse. (See vehicle list))

78. (Clown masks for driver, Chief Clown and others T.B.A.)

79. (Kites in sky (VS. FX.))

80. (Deadbeat's medallion (Costume/V.S. FX.))

81. (Remote control device for Bellboy (VS. FX.))

82. 2/5 (maybe more?) signs advertising Circus (Design)\*

83.

84.

85.

86.

87.

# Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO Filming O.B. Date

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

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Project No.  
50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

FILMING ACTION PROP LIST - PAGE 7

EXTERIOR. COUNTRY LANE.

88. (Horse and Cart for Stalls Lady.) (See vehicle list)

89. (Disgusting fruit/vegetable/snacks/drinks on cart.)

90. (Scales and weights.)

91. (Price tags for fruit etc. on stall (Design)

92. (Price list for fruit etc. on stall (Design)

93. (Money for Stalls Lady's float - A.F.M. will discuss.

94. (Money bag/apron for Stalls Lady (Costume)

95. (Black Hearse - tyre bursts in action. (See vehicle list and VS. FX.) *Trolley Jack - let out Air out of Tyre*

96. (Wheel brace for Hearse.

97. Spare wheel/tyre - to be changed in action.

98. ~~Jack for Hearse.~~

99. (Clown masks (Make-Up))

100.

101.

102.

103.

104.

105.

# BBC TV Property & Drapery Requirements

From Director ALAN WAREING  
Room No. Extn.

Scenic Properties Buyer

Production DR. WHO

Designer DAVID LASKY

Scenic Properties Buyer BOB BLANKS

Room No.

Filming O.B. Date

Setting Date

Studio Reh.

V.T.R.

Project No. 50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

FILMING ACTION PROP LIST - PAGE 8

EXTERIOR. LANDING BASE.

106. (Nord's chopper bike. (See vehicle list))
107. (Nord's disgusting sandwich - raw meat burger type)
108. (Shiny BMX bike for Whizzkid.)
109. (Spectacles for Whizzkid (Costume))
- 110.
- 111.
- 112.
- 113.
- 114.
- 115.



# **Property & Drape Requirements**

From Director **ALAN WAREING**

Room No. **U311** Extn.

To Manager Scenic Properties Buyers

Production **DR. WHO** Filming O.B. Date

Designer **DAVID LASKY** Extn. Setting Date

Scenic Properties Buyer **BOB BLANKS** Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C **ZERO DELIVERY COLLECTION DATE .....**

Project No.  
**50 LDL K 231K**

Ealing.

Location/Country

**WAREHAM**

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

FILMING ACTION PROP LIST - PAGE 9

EXTERIOR. CIRCUS TENT.

MONDAY

Afm

Afm

- 116. ✓ High Wire rig for practising clown. (F.P.)
- 117. Stilts for clown - A.F.M. will discuss.
- 118. ✓ Clown masks - 1 for practising clown. (Make-UP)
- 119. ✓ Nord's chopper bike. (See vehicle list)
- 120. ✓ Black Hearse. (See vehicle list)
- 121. ✓ Old fashioned jeep. (See vehicle list)
- 122. (Possible pic-nic equipment in back of jeep - eg. stools, table, tablecloth, hamper. Also shovels/spade)
- 123. (Posters advertising Circus (Design with special graphics))
- 124. (Kites in sky (VS. FX.))
- 125. (Black Hearse. (See vehicle list))
- 126. (✓ Stretcher-board for clowns to carry Metal Bus Conductor - A.F.M. will discuss.
- 127. ✓ Bits of Bus Conductor on stretcher-board (VS. FX.)
- 128. Ticket Machine for Bus Conductor - standard issue London Transport.
- 129. ✓ Money bag for Bus Conductor - standard issue London Transport.
- 130. ✓ Circus tent <sup>model</sup> collapsing... (VS. FX.)



# Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO Filming O.B. Date

Designer DAVID LASKY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.  
50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

FILMING ACTION PROP LIST - PAGE 10

EXTERIOR. CIRCUS TENT(cont.)

131. *CIRCUS CRAFTS. (Designer) A3 - A5*
- 132.
- 133.
- 134.
- 135.

# BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO Filming O.B. Date

Designer DAVID LASKY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

Project No.  
50 LDL K 231K

Ealing.

Location/Country  
WAREHAM

Studio

File Paper Colour

Copies to

Director (3)  
Designer  
Scenery Manager  
Scenic Prop. Buyer  
Man. Props (O&S) (5)  
Fetty Cash  
Booking Clerk  
Designer Eal.  
Film Op. Sup. Eal.  
Armourers

Night Manager  
(Scenic Servicing)  
Hired/Movement (2)

Memos to

T.O.M.  
Catering  
Sound Maintenance  
H/Engineers  
H/Electricians

Date Due

Date Recd.

FILMING ACTION PROP LIST - PAGE 11

EXTERIOR. HIPPIE SITE.

136. Flowerchild's ear-ring. (Costume)
137. Small metal chest decorated with Hippie symbols.
138. 3 other metal chests that can be crushed/split open  
(VS. FX.)
139. Ticket Machine for Bus Conductor.
140. Money Bag for Bus Conductor. (Costume)
141. Old fashioned jeep. (See vehicle list)
142. Possible pic-nic equipment in back of jeep - eg.  
stools, table, tablecloth, hamper. Shovels/spades?
143. Stretcher-board for clowns to carry Bus Conductor.
144. Clown masks (Make-UP)
145. London Transport Inspector's clipboard/papers.
146. Hippie Bus - single decker. (See vehicle list)
147. Bellboy's remote control device. (VS. FX.)
148. Glowing eyeball inside chest (VS. FX.) *Front Angle Pyrexia*
149. Deadbeat's medallion. (Coctume/V.S. FX.) *SB - Light nr Camera*  
*Reflector 1000*
150. *Four And Paul*
- 151.
- 152.
- 153.

# BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO Filming O.B. Date

Designer DAVID LASKY Extn. Setting Date

Scenic Properties Buyer BOB. BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

Project No.  
50 LDL K 231K

Ealing.

Location/Country  
WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

FILMING ACTION PROP LIST - PAGE 12

MISCELLANEOUS/O.O.V.

154. ~~12~~ <sup>3</sup> folding tables - ~~suitable for crew's dining.~~
155. ~~70~~ <sup>2 Directors chairs</sup> folding chairs - ~~suitable for crew's dining.~~
156. Roll of Cling Film.
157. 1 pair scissors.
158. 1 small sharp knife.
159. Quantity of string - parcel and twine.
160. BOSTIK GLUE.
161. Quantity sellotape.
162. Double-sided sellotape.
163. Quantity drawing pins.
164. 4 red felt pens - thick, medium, fine.
165. 4 blue felt pens - thick, medium, fine.
166. 4 green felt pens - thick, medium, fine.
167. 4 black felt pens - thick, medium, fine.
168. Quantity biros.
169. Quantity pencils.
170. Quantity rubbers.
171. Camera tape.
172. 3 tea towels.
173. Quantity soap.



# BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer BOB BLANKS

Extn.

Studio Reh.

Lab. Room No.

V.T.R.

Project No.  
50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

Paper Colour

## Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager  
(Scenic Servicing)

Hired/Movement (2)

## Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

## FILMING ACTION PROP LIST - PAGE 13

### MISCELLANEOUS/O.O.V. (cont.)

- 174. Quantity toilet roll.
- 175. Quantity kitchen roll.
- 176. 6 torches and spare batteries.
- 177. Quantity dusters.
- 178. 4 chamois leathers.
- 179. 3 plastic buckets.
- 180. Large plastic water bottle.
- 181. Quantity black plastic sacks for rubbish.
- 182. 12 traffic cones.
- 183. 2 sponges.
- 184. 3 boxes matches.
- 185. 2 dozen heavy hessian sacks - for dragging across  
tyre marks etc. to erase.
- 186. 4 rolls sash line.
- 187. Quantity/rolls of warning tape to mark off areas.
- 188. Quantity stakes/posts to mark areas/give directions.
- 189. Quantity signs, affixable to posts, able to write on.
- 190. ~~2~~ 2 ~~Drum~~ 6" Tables
- 191. 6 Folding Chairs
- 192. 2 ~~Drum~~ Chairs

DO NOT TYPE BELOW THIS LINE



845.

MAP BAG for CART  
Magnifying Glass.

# Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J

Filming O.B. Date

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

Project No.  
50 LDL K 231K

Ealing.

Location/Country  
WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

PAGE 14

ACTION VEHICLE LIST for O.B. dates 14th - 18th May

193. ✓ Three-wheeled chopper bike for the character Nord, the Viking Hell's Angel. The handlebars are two huge animal horns. The rest is decorated with futuristic Hell's Angel type insignias. In the action the bike splutters and back fires and needs a tool kit for character to use to fix it. *Protechnique*  
Dates when required T.B.A. SAT. 14 SUN 15, Mon 16,  
"Boats" Cougar Curtain Components (0521) 383461. (Leigh Duggan)
194. Black 1950's Hearse limousine, Humber Hawk type vehicle. Needs tinted glass and electric windows. In the action (4.21) a tyre bursts. *(VISER)* Needs spare, jack and wheel brace for Clowns to effect repair. Dates when required T.B.A.  
SAT 14, SUN 15, Mon 16, WED. 18
195. ✓ Old fashioned jeep, WWII U.S. Army type Willey jeep, matt sand coloured with expedition-type accoutrements. Well weathered but good runner. Dates when required T.B.A.  
~~Mon~~ SAT 14, SUN 15, Mon, 16, Tue 17, Wed 18  
*Terry Cashmore*
196. ✓ Single-decker Hippo Bus, bright yellow with futuristic psychedalia, now broken down and rusty with its back wheel missing. On its side are painted the words "THE ROAD IS OPEN AND THE RIDES ARE FREE". Next to this a group of

# Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Project No.  
50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Production

DR. WHO

Filming O.B. Date

Designer

DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer

BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Date Due

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

Date Recd.

## ACTION VEHICLE LIST(cont.)

PAGE 15

bright Hippy figures have been painted though weather-worn now, one of the figures is recognisably Bellboy and his name is written beneath it. As this bus was used by the Hippies it may need dressing inside eg. living/dining/sleeping quarters.

*Needs compartment near engine in Driver cabin to hold small metal chest.*

197. Horse and cart for the old Stallslady. Plodder of a horse, the cart needs to be set on the roadside as a fruit and vegetable store/stall, perhaps with tiered shelves and a canopy: Designer will select.

*Sat 14, Sun 15*

*(2 days)*

*15 x 100 = 1500*

25.iv.88

Duncan McAlpine. A.F.M.

**From:** John Nathan-Turner, Producer, 'Doctor Who'

Room No. 8

**Building:** 304 Union House

**Tel.**

**Ext.:**

**date:** 26th April 1988

**Subject:** MARK AYRES

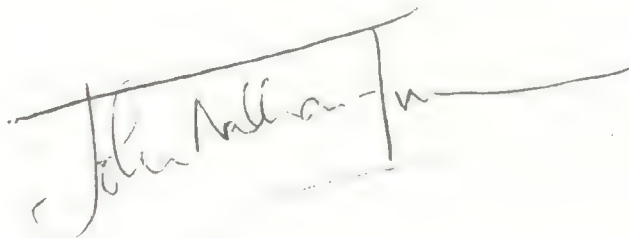
**To:** Maggie Anson

cc. Music Copyright  
June Collins

Please engage Mark Ayres to compose and execute the incidental music for episodes 1 and 2 of DOCTOR WHO 7J (4 parts) - "The Greatest Show in the Galaxy".

If I'm happy with his episode 1 music, I shall engage Mark for the remaining 2 episodes.

Please deal direct - Mark Ayres,

A handwritten signature in dark ink, appearing to read 'John Nathan-Turner', with a long horizontal line extending to the right.

(John Nathan-Turner)



Programme Title	DR. WHO	REQUEST FOR SAFETY EQUIPMENT		
Episode or Sub Title	THE GREATEST SHOW IN THE GALAXY (7J)	To:-	Room Number and Building	No. of Copies
Programme Number	50 LDL K 231K 50 LDL K 233Y	Man. Props. Store	B4 Scenery Bk. TC	2
Studio/Stages Date(s)	STUDIO 1-May 31st-2nd June STUDIO 2-15-16th JUNE	Television Safety Officer	C209, Centre House	1
Location Film/OB Date(s)	WARMWELL QUARRY, SOUTH DORSET 14th-18th MAY	Central Safety Unit	Rm. 573 33 Cav Sq	1
Collection Date/Time	12th MAY	File Copy		1
Producer	JOHN NATHAN TURNER	Room No. and Building	Telephone Ext.	Dept:
Director	ALAN WAREING	U304		
Designer	DAVID LASKEY	U311		
		5324T.V.C.		

Safety equipment is issued for use by both Artists and Staff.  
Every care must be taken to ensure that the equipment is used in the correct manner.

	Quantity	(FOR STORES USE ONLY)
INFLATABLE LIFEJACKETS	4	
LIFE LINES (B.E.L.L.)	2	
EAR DEFENDERS (DISPOSABLE)		
EAR DEFENDERS (HEAD SET)		
SAFETY GOGGLES		
SAFETY HARNESS		
SAFETY ROPE (50') WITH SHACKLES	1	
FLUORESCENT JACKETS	2	
FLUORESCENT ARM BANDS		
WATER EXTINGUISHERS	2	
CO <sub>2</sub> EXTINGUISHERS (5kg)	2	
CO <sub>2</sub> EXTINGUISHERS (2kg)		
FOAM EXTINGUISHERS	2	
HARD HATS		
WELDERS MASKS		

Signed Brian McKinnon (A.F.M.) Date 26/4/88

The above safety equipment must be collected from and returned to Props Stores, Scenery Block by an authorised member of the production team.

Any equipment not returned within 7 days of the last day of filming/OB or studio VTR will be charged against the programme project number.

DAV

FROM: June Collins, Production Associate  
Dr. Who

ROOM &  
BUILDING: 305 Union House EXT.

SUBJECT: DR. WHO PRODUCTION SCHEDULE : 71

Programme numbers: 50/LDLK231K  
50/LDLK232E  
50/LDLK233Y  
50/LDLK234S

TO: Betty Wright

Copies to: John Nathan-Turner  
Alan Wareing  
Brian Hodgson  
Dick Mills  
Mark Ayres  
Scott Talbot  
Dave Chapman  
Ray Liffen  
Jenny Stone  
Debbie/Dave  
Susanna Fyfon  
Guy Gilks  
Carol Hodge  
Marjorie Cooper

Please note the following revisions to the schedule due to loss of studios.

Extra editing dates:

VF EDITING	WEEK 26	Four Machines.
	Wed. 29th June	
	WEEK 29	Please request all
	Sun. 17th July	sessions 0900-1845
	Fri. 22nd July	and Hugh Parsons
	WEEK 31	to edit.
	Sun. 31st July	
	Tues. 2nd August	

This will have the following effect on cassette bookings which will now change as per attached sheet. Also the second day of the sypher dubs has been extended to 2100 to accomodate sound problems resulting from Elstree car park. All days can be extended except Tuesday 30th August. So sypher dates for Episode 3 will now be Sunday 28th August and Monday 29th August.

REQUIREMENTS

WEEK 27  
Episode 1:LDLK231J  
Thurs. 7th July

WEEK 28  
Episode 2:LDLK232E  
Wed. 13th July

WEEK 29  
Episode 3: LDLK233Y  
Thurs. 21st July

REQUIREMENTS  
One VHS copy of  
each programme  
required by  
Producer. Time code  
in vision starting  
at 10 00 00.

All bookings after  
1845 please.

WEEK 31  
Episode 4:LDLK234S  
Sun. 31st July

COMPOSER &  
RADIO PHONICS  
VHS TAPES:

Week 28  
Episode 1:LDLK231K  
Thurs. 14th July

WEEK 29  
Episode 2:LDLK232E  
Sun. 17th July

WEEK 31  
Episode 3:LDLK233Y  
Sun. 31st July

Two VHS Cassettes  
required of each  
programme, one for  
composer, one for  
Dick Mills. Both  
with VITC and time]  
code in vision,  
starting at 10 00 00

All bookings after  
1845 please.

WEEK 31  
Episode 4:LDLK234S  
Tues. 2nd ~~September~~ August

REVIEWERS:

WEEK 28  
Episode 1  
Fri. 15th July

WEEK 29  
Episode 2  
Mon. 18th July

WEEK 31  
Episode 3 & 4  
Wed. 3rd Sept.

All review to take  
place in 403 Union  
House. 1030 onwards  
Attending; Director,  
composer, sound  
supervisor, Dick  
Mills. Should you  
decide to change  
dates and venue  
please cancel the  
booking of the  
machine & room with  
Betty.

BUDGET: 7J

These figures are totals for O.B. and Studio.

	Code	Amount
Facilities	108	3,000
Location		
Catering:	114	3,000
T&D	117	1,600
Hired O.B		
Equipment:	126	800
Hired Studio		
Equipment:	127	800
Videotape:	131	4,400
		(Up to and including final edit and all cassettes)
Extras &		
Walk-ons:	132	(There are none.)
Miscellaneous:	135	1,000
Design:	020)	
		)All to be discussed
Postiche:	021)	with Production Associate.
		)
Costume:	022)	
Visual		
Effects:	037	6,000
Action		
Props:	023	2,000
Transport:	071	4,000



# THE GREATEST SHOW IN THE GALAXY: CAST

Doctor	EPISODES 1, 2, 3, 4 TK: 1, 2, 4	FEE	TOTAL
Ace	1, 2, 3, 4 TK: 1, 2, 3, 4		
Ringmaster	1, 2, 3, 4		
Chief Clown	1, 2, 3, 4 TK: 1, 2, 4		
Captain	1, 2, 3, 4 TK: 1		
Mags	1, 2, 3, 4 TK: 1, 4		
Morgana	1, 2, 3, 4		
Nord	1, 2 TK: 1		
Flowerchild	1 (TK)		
Bellboy	1, 2, 3 TK: 1		
Whizzkid	1, 2, 3 TK: 1		
Bus Conductor	TK: 1, 3, 4		
Stallslady	TK: 1, 4		
Mum/God	2, 3, 4		
Dad/God	2, 3, 4		
Girl/God	2, 3, 4		(All at Cat. 1 fees exc. of guaran -tees pre- rec. fees etc.)
Deadbeat	2, 3, 4 TK: 4		
Robot	TK: 1, 4		
Satellite v/o	1		
Tannoy v/o	2		
10 Robot Clowns	1, 2, 3, 4		



DOCTOR WHO 7J

'THE GREATEST SHOW IN THE GALAXY'

AUTHOR: Stephen Wyatt

PROG. NOS: 50/LDL K 231 K  
50/LDL K 232 E  
50/LDL K 233 Y  
50/LDL K 234 S

STUDIO DATES: 31st May/1st & 2nd June  
15th/16th June

OB DATES: 14th - 18th May

REHEARSAL DATES: 6th - 12th May (OB)  
20th - 30th May (1st studio)  
6th - 14th June (2nd studio)

PRODUCER	JOHN NATHAN-TURNER	304 Union	Ext.
SCRIPT ED.	ANDREW CARTMEL	312 Union	
PROD. ASSOC.	JUNE COLLINS/HILARY BARRATT	305 Union	
PROD. SEC.	KATE EASTEAL	304 Union	
DIRECTOR	ALAN WAREING	311 Union	
M.'s	SUSANNAH SHAW	" "	
PROD. ASST.	DAVID TILLEY/DUNCAN McALPINE	" "	
	ALEX TODD	" "	
DESIGNER	DAVID LASKY	3324 TVC	
ASST.			
COSTUME	ROS EBBUTT (11/4)	3033 TVC	
Asst.	Sarah-Jane Ellis	" "	
MAKE-UP	DENISE BARON	E715 TVC	
VS/FX	STEVE BOWMAN	GO7, 250 W.A.	
ASST.s	Jim Lancaster/Mike Tucker/ Tony McKillop/Biddy Palmer	" "	
TECH. CO-ORD.	RICHARD WILSON	3319 TVC	
LIGHT. DIR.	DON BABBAGE		
SOUND SUP.	SCOTT TALBOT	3319 TVC	
SP. SOUND.	DICK MILLS	8, Maida Vale	
COMPOSER			
ION MIXER			
LEO EFFECTS	DAVE CHAPMAN	3319 TVC	
PROP BUYER	Bob Elmes		
FLOOR ASST.			
BOOKER	MAGGIE ANSON	S303 Sulgrave	
Asst.			
CAMERA CREW	ALEC WHEAL	3319 TVC	
GRAPHICS			
OB CAMERA			
SOUND REC.			
LIGHTING E.M.			
PLANNING E.M.			
V.T. EDITOR	HUGH PARSON	B508 TVC	

Transpit

DOCTOR WHO : 7J: THE GREATEST SHOW IN THE GALAXYCAST LIST

<u>ARTIST</u>	<u>CHARACTER</u>	<u>AGENT</u>
SYLVESTER McCOY	THE DOCTOR	James Sharkey
SOPHIE ALDRED	ACE	June Epstein
T P McKENNA	THE CAPTAIN	Joy Jameson
JESSICA MARTIN	MAGS	Richard Stone
PEGGY MOUNT	STALLSLADY	Richard Stone
DEE SADLER	FLOWERCHILD	Hazel Malone
DAVID ASHFORD	DAD	Roger Storey
JANET HARGREAVES	MUM	Evans & Reiss
DEAN HOLLINGSWORTH	BUS CONDUCTOR	
GIAN SAMMARCO	WHIZZKID	Darryl Brown
IAN REDDINGTON	CHIEF CLOWN	Michelle Braidman
CHRISTOPHER GUARD	BELLBOY	Plant & Froggatt
DEBORAH MANSHIP	MORGANA	C C A PERS Mgt
DANIEL PEACOCK	NORD	Libby Glen

DOCTOR WHO: 7J: THE GREATEST SHOW IN THE GALAXY

ARTIST

CHARACTER

AGENT

RICCO ROSS

RINGMASTER

J L M

KATHRYN LUDLOW

LITTLE GIRL

Sylvia Young

CLOWNS FOR LOCATION

ALAN HEAP

PAUL SADLER

PHIL SADLER

PATRICK FORD



FROM: June Collins, Production Associate  
Dr. Who

ROOM &  
BUILDING: 305 Union House EXT.

SUBJECT: DR. WHO PRODUCTION SCHEDULE 7J

Programme numbers: 50/LDLK231K  
50/LDLK232E  
50/LDLK233Y  
50/LDLK234S

TO: Julian Hearne

Copies to: John Nathan-Turner  
Alan Wareing  
and team  
Brian Hodgson  
Dick Mills

Richard Wilson  
Scott Talbot

Dave Chapman

Ray Liffen  
Jenny Stone  
Programme Planning  
Andi Stroud  
Guy Gilks  
Carol Hodge  
Marjorie Cooper

Julian, please submit forms to cover the  
following bookings, copy to me. Thanks.

SCHEDULE:

DATES:

REQUIREMENTS:

RECORDINGS:

Week 22  
Tues. 31st May  
1400-1800 (Reh.)  
1930-2200 (Rec.)  
Wed. 1st June  
1030-1300 (Reh.)  
1430-1800 (Rec.)  
1930-2200 (Rec.)

Roll back and mix  
throughout and VHS  
copies with time  
code in vision.  
(Final decision on  
need for roll back  
& mix to be taken at  
planning meeting).

op.  
RECORDINGS:  
(Cont.)

Recordings:

Thurs. 2nd June  
1030-1300 (Reh.)  
1430-1800 (Rec.)  
1930-2200 (Rec.)

Week 24

Wed. 15th June  
1400-1800 (Reh.)  
1930-2200 (Rec.)  
Thurs. 16th June  
1030-1300 (Reh.)  
1430-1800 (Rec.)  
1930-2200 (Rec.)

REQUIREMENTS:  
(cont.)

All requirements as  
for previous studio  
days.

GALLERY ONLY  
&  
ELECTRONIC  
EFFECTS W/SHOP:

Gallery only session for titles t.b.c.

Week 25

Mon. 20th June  
Tues. 21st June

Electronic  
effects W/Shop  
with ADO.  
0900-2100

sessions 09.00-18.45

Week 26

Mon. 27th June

VT EDITING:

Week 27

Tues. 5th July  
Thurs. 7th July  
Fri. 8th July

Four machines.

Week 28

Mon. 11th July  
Wed. 13th July

Please request all  
sessions 0900-1845  
and Hugh Parsons  
to edit.

Week 29

Tues. 19th July  
Thurs. 21st July

op.  
PRODUCER'S  
VHS COPY:

Week 27  
Episode 1  
Thurs. 7th July  
Episode 2  
Fri. 8th July

Week 28  
Episode 3  
Wed. 13th July

Week 29  
Episode 4  
Tues. 19th July

One VHS copy of  
each programme  
required by  
Producer. Time  
code in vision  
starting at  
10.00.00.

All bookings after  
1845 please.

COMPOSER &  
RADIOPHONIC  
VHS COPIES:

Week 28  
Episode 1 & 2  
Thurs. 14th July

Week 29  
Episode 3 & 4  
Thurs. 21st July

Two HI FI copies  
required of each  
programme, one for  
composer, one for  
Dick Mills.  
Both with Time code  
in vision, starting  
at 10.00.00.

Please let Julian and/or Associate have  
spool numbers as soon as possible and  
let him and Associate know if you will  
not meet these dates.

VHS REVIEWS:

Week 28  
Episode 1 & 2  
Frid. 15th July

Week 29  
Episode 3 & 4  
Fri. 22nd July

All reviews to take  
place in 403 Union  
House.  
Time: 10.30 onwards.  
Attending: Director  
composer, sound  
supervisor, Dick  
Mills.  
Should you decide  
to change the dates  
and/or the venue for  
the reviews please  
cancel the booking  
of the machine with  
Julian.

Julian, please book room and machine.

op.

SYPHER DUBS:

Episode 1	All dubs to be in STEREO.
Week 31	Days are
Mon. 1st August	1000-2100 and
Tues. 2nd August(a.m.)	morning sessions are 1000-1300.
Episode 2	
Week 33	
Mon. 15th August	
Tues. 16th August(a.m.)	
Episode 3	
Week 35	
Mon. 29th August	
Tues. 30th August(a.m.)	
Episode 4	
Week 37	
Mon. 12th Sept.	
Tues. 13th Sept(a.m.)	



MASTER Rehearsal Schedule

DOCTOR WHO

REHEARSAL SCHEDULE - "THE GREATEST SHOW IN THE GALAXY"

Rehearsal Dates: 6th May to 12th May 1988

O.B. Dates: 14th May to 18th May

Rehearsal Room: Room 302  
Television Rehearsal Rooms  
Victoria Road  
North Acton

ext.

Production Office: Room 311  
Union House  
Shepherd's Bush Green  
W12

ext.

Producer: John Nathan-Turner

Director: Alan Wareing

Production Manager: Suzanna Shaw

A.F.M.'s David Tilley  
Duncan McAlpine Work

ext.

Home

May I take this opportunity to welcome you to the show and apologise for any waiting around. The schedule is, of course, subject to change.

Many thanks.

FRIDAY, 6TH MAY

*10.30 - Sophie Cover Qd Time  
Start*

1400 READ-THROUGH Episodes 1-4  
Full Company

1600 TEA

	<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTIST</u>	
16.20	1615	<del>1/18</del>	COUNTRY ROAD	DOCTOR/ACE/ CAPTAIN/MAGS	59"
		<del>1/19</del>	CLEARING	DOCTOR/ACE CAPTAIN/MAGS	
17.05		<del>1/21</del>	CLEARING	DOCTOR/ACE/CAPTAIN	
		<del>1/23</del>	CLEARING	DOCTOR/ACE CAPTAIN/MAGS	
		<del>1/24</del>	COUNTRY ROAD	CAPTAIN/MAGS	
		<del>1/25</del>	COUNTRY ROAD	DOCTOR/ACE	
	1730	FINISH (Approx.)			

SATURDAY, 7TH MAY

	<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
930	0930	<del>1/5</del> <del>1/12</del>	LANDING BASE <i>Country Rd</i>	<u>NORD</u> <i>Nord</i>
0935	0935	<del>1/8</del>	ROADSIDE	<u>DOCTOR/ACE/STALLSLADY</u>
1000		<del>1/11</del>	ROADSIDE STALL	<u>DOCTOR/ACE/STALLSLADY</u>
1020		<del>1/15</del> <del>1/29</del>	ROADSIDE STALL <i>Circus</i>	<u>DOCTOR/ACE/STALLSLADY</u> <u>NORD</u> <i>Nord</i>
1035	1000	<del>1/26</del>	ROADSIDE STALL	<u>STALLSLADY/BELLBOY/</u> <u>CHIEF CLOWN</u>
	1015	<del>1/22</del> <del>1/37</del>	LANDING BASE ROADSIDE STALL	<u>WHIZZKID</u> <u>WHIZZKID/STALLSLADY</u>
	1030	<del>4/21</del> <del>4/51</del> <del>1/39</del>	COUNTRY LANE COUNTRY LANE CIRCUS	<u>MAGS/CH. CLOWN/S.LADY</u> <u>STALLSLADY</u> <u>DOCTOR/ACE/TUMBLER</u>
		<del>1/41</del> <del>1/45</del> <del>1/47</del> <del>1/49</del>	CIRCUS CIRCUS	<u>DOCTOR/ACE</u> <u>DOCTOR/ACE</u> <u>DOCTOR/ACE</u> <i>Doctor/Ace</i> <i>Doctor/Ace</i> <u>DOCTOR/ACE/CH. CLOWN</u>
	1115	<del>1/27</del> <del>1/9</del> <del>1/10</del> <del>1/11</del> <del>1/29</del> <del>1/31</del> <del>1/33</del> <del>1/16</del> <del>1/12</del> <del>1/13</del>	COUNTRYSIDE COUNTRYSIDE COUNTRYSIDE CIRCUS ROAD CIRCUS SITE COUNTRYSIDE COUNTRY ROAD COUNTRYSIDE	<u>FLOWERCHILD</u> <u>CHIEF CLOWN/CLOWN DRIVER</u> <u>BELLBOY/FLOWERCHILD</u> <u>BELLBOY/FLOWERCHILD</u> <u>TUMBLER/NORD</u> <u>BELLBOY/CHIEF CLOWN</u> <u>BELLBOY/CH. CLOWN/DRIVER</u> <u>BELLBOY</u> <u>NORD</u> <u>CHIEF CLOWN/CLOWN DRIVER</u>

SUNDAY, 8TH MAY

NO REHEARSALS.



1000 TP McKenna (Capt) Bernmans  
Then to Reh.

MONDAY, 9TH MAY

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
1000	<del>2/1</del> <del>2/3</del>	CIRCUS	DOCTOR/ACE DOCTOR/ACE
1020	<del>2/5</del>	CIRCUS	<u>BUS CONDUCTOR</u> (2 CLOWNS)
1030	<del>3/43</del>	CIRCUS SITE	ACE/ <u>DEADBEAT</u>
1040	<del>4/18</del> <del>4/50</del>	CIRCUS SITE	MAGS/ <u>CH. CLOWN</u> (2 CLOWNS)
	<del>4/52</del>	CIRCUS SITE	ACE/MAGS/DEADBEAT
1100	<del>1/14</del> <del>1/17</del> <del>1/20</del> <del>1/28</del>	HIPPY SITE	<u>FLOWERCHILD</u> FLOWERCHILD/BUS CONDUCTOR FLOWERCHILD/BUS CONDUCTOR DOCTOR/ACE/MAGS/CAPT
1140	<del>1/30</del> <del>1/32</del> <del>1/34</del> <del>1/36</del> <del>3/32</del> <del>3/44</del>	HIPPY SITE HIPPY SITE HIPPY SITE CIRCUS HIPPY SITE HIPPY SITE	DOCTOR/ACE/CAPTAIN MAGS/BUS CONDUCTOR " " " " " " " " " " DOCTOR/ACE CAPTAIN/MAGS BUS CONDUCTOR/2CLOWNS BUS CONDUCTOR
1245	<u>LUNCH</u>		
1400	<del>4/2</del> <del>4/4</del> <del>4/8</del> <del>4/11</del> <del>4/15</del> <del>4/20</del> <del>4/24</del> <del>4/25</del>	CIRCUS SITE HIPPY SITE HIPPY SITE " COUNTRY ROAD COUNTRY ROAD COUNTRY ROAD	(Tent only!) ACE/DEADBEAT ACE/DEADBEAT/BUS COND. " " " " " " " " " " ACE/DEADBEAT ACE/DEADBEAT/MAGS Hearse/Clowns

1100 Jessica Martin (Mags) at Wells Farm Rd, then to Reh  
1330 J.P. McKenna (Capt) for make-up to Alan.

Since 11:30 - Wells Farm Rd

NG-1500 The Great Supremacy to Ser  
Alan + Sylvester  
Geoff Dine

MONDAY, 9TH MAY

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
1520	<del>4/26</del>	COUNTRY ROAD	ACE/DEADBEAT/MAGS
	<del>4/28</del>	CLEARING	ACE/DEADBEAT/MAGS
	<del>4/30</del>	CLEARING	ACE/DEADBEAT/MAGS / c/Low
	<del>4/32</del>	CLEARING	ACE/DEADBEAT/MAGS <del>test</del>
	<del>4/35</del>	CIRCUS	ACE/MAGS/DEADBEAT

TUESDAY, 10TH MAY

*John Hollingworth 1230 Vis Fr.  
then After rehearsal.*

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
1000- 1200	TECHNICAL PLANNING MEETING		<u>NO ARTISTS</u> <i>Sophie Aldred with Lynn i</i>
1200- 1300	LUNCH		<i>Room 31 09.30-11.30 am photo session (TVC)</i>
<i>1320</i> 1300	<del>1/18</del>	COUNTRY ROAD	<u>DOCTOR/ACE/CAPTAIN MAGS</u>
	<del>1/19</del>	CLEARING	" " " " " " " " " "
	<del>1/21</del>	CLEARING	DOCTOR/ACE/CAPTAIN
	<del>1/23</del>	CLEARING	DOCTOR/ACE/CAPTAIN/MAGS
	<del>1/24</del>	COUNTRY ROAD	CAPTAIN/MAGS
	<del>1/25</del>	COUNTRY ROAD	DOCTOR/ACE
	<del>1/28</del>	HIPPY SITE	DOCTOR/ACE
<i>1430 -</i> 1410	<del>1/30</del>	HIPPY SITE	DOCTOR/ACE/CAPTAIN MAGS/ <u>BUS CONDUCTOR</u>
	<del>1/32</del>	HIPPY SITE	" " " " " " " " " "
	<del>1/34</del>	HIPPY SITE	DOCTOR/ACE
	<del>1/36</del>	CIRCUS	CAPTAIN/MAGS
<u>1450</u>	<del>4/24</del>	COUNTRY ROAD	ACE/ <u>DEADBEAT</u> /MAGS
	<del>4/25</del>	COUNTRY ROAD	Hearse Clowns
	<del>4/26</del>	COUNTRY ROAD	ACE/DEADBEAT/MAGS
	<del>4/28</del>		
	<del>4/30</del>		
	<del>4/32</del>		" " " " " " " " " "
	<del>4/35</del>	CIRCUS	ACE/DEADBEAT/MAGS
1600	<del>4/18</del>	CIRCUS	<u>MAGS/CH. CLOWN</u> /Clowns
	<del>4/50</del>	CIRCUS- <i>versatile</i>	<u>ACE/MAGS/DEADBEAT</u> <u>DR</u>
	4/52	CIRCUS	DOCTOR/ACE/MAGS DEADBEAT

*TR*

*1400 - ~~Kind~~ - Walks for Road  
1500 - ~~new~~ Guard (Bell boy) walk for Rd*

WEDNESDAY, 11TH MAY

(Suggles Glown Join)  
N/s Clowns Join  
CH-Clown.  
9.30 Clowns  
m/6 MATH  
Fitz, Ace

TIME	EP/SC	SETTING	ARTISTS
<del>1000</del>	1/5	LANDING BASE	NORD
1010	1/8	ROADSIDE	DOCTOR/ACE/STALLSLADY
	1/11	ROADSIDE	DOCTOR/ACE/STALLSLADY
	1/15	ROADSIDE	DOCTOR/ACE/STALLSLADY NORD
1040	1/26	ROADSIDE STALL	STALLSLADY/BELLBOY CHIEF CLOWN/Clowns
<del>1050</del>	1/22	LANDING BASE	WHIZZKID
	4/37	ROADSIDE	STALLSLADY/WHIZZKID Ace/Deadbeat/masthead/doms
1110	4/21	COUNTRY LANE	MAGS/CH. CLOWN/S.LADY
	4/51	COUNTRY LANE	STALLSLADY
1130	1/39	CIRCUS	DOCTOR/ACE/TUMBLER Doctor/Ace/CH-Clown.
	1/29	CIRCUS	NORD/TUMBLER.
	1/31	ROAD	BELLBOY/CHIEF CLOWN+clowns.
	1/33	CIRCUS	BELLBOY/CHIEF CLOWN Clown Driver
	1/16	COUNTRYSIDE	BELLBOY
	1/12	COUNTRY ROAD	NORD
	1/13	COUNTRYSIDE	CHIEF CLOWN/Driver
1320 1245		LUNCH	
<del>1400</del>	1/41	CIRCUS SITE	DOCTOR/ACE
	1/45	"	"
	1/47	"	"
	1/49	"	DOCTOR/ACE/CH. CLOWN
1430	1/27	COUNTRYSIDE	FLOWERCHILD
	1/9	COUNTRYSIDE	CHIEF CLOWN/Driver
	1/10	COUNTRY ROAD	BELLBOY/FLOWERCHILD
	1/7	COUNTRYSIDE	BELLBOY/FLOWERCHILD

NOTE - Bellboy + Flowerchild now called 11am Thrus  
for Happy Seams

Contd....



WEDNESDAY, 11TH MAY

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
1455	1/14	HIPPY SITE	FLOWERCHILD
	1/17	HIPPY SITE	FLOWERCHILD/BUS CONDUCTOR
	1/20	"	"
1515	2/1	CIRCUS	DOCTOR/ACE
	2/3	"	"
	4/30/32	ACE/DEADBEAT	ACE/DEADBEAT/MASS/CIRCUS/CLowns
	2/5	CIRCUS	BUS CONDUCTOR/2 CLOWNS
1530	3/43	CIRCUS	ACE/DEADBEAT
	3/32	HIPPY SITE	BUS CONDUCTOR/2 CLOWNS
	3/44	HIPPY SITE	BUS CONDUCTOR
	4/2	CIRCUS SITE	Tent only
1605	4/21	HIPPY SITE	ACE/DEADBEAT
	4/8	HIPPY SITE	ACE/DEADBEAT/BUS CONDUCTOR
	4/11	"	"
	4/15	"	"
	4/20	COUNTRY ROAD	ACE/DEADBEAT
		9.30 Clowns (M/L Master Actor)	
		[4.15, Flower child Dep. Train to Covent Garden (Ray Harker) for Make-up.]	
		200 Jessica Martin - Haines - Kulp. 22 Wimpole Street W1	

THURSDAY, 12th MAY

clearing.  
Hippy Site Scenery  
washed / Huddy  
Pans down on wire -  
Balding / Placedild -  
10.30 SCENES T.B.A.  
1100  
14.00 RUN THROUGH - STORY ORDER - Full Company  
14.45 NOTES  
15.00, TIGHT ROPE. Reh. Send to studio to Huddy  
MC.  
Send to studio to Huddy.  
After rehearsal.  
loss.

FRIDAY, 13TH MAY

NO REHEARSALS.

SOME OF UNIT TRAVEL TO WEYMOUTH, DORSET.

.  
SATURDAY 14TH - WEDNESDAY, 18TH MAY

SEE O.B. SCHEDULE FOR RECORDING DETAILS.

# Wednesday 11th May Revised

9.30 MASK Fitting

10.10 4/5 Roadside

4/8 Roadside 1/86

1/17 Roadside

1/26 Roadside

1/30

1/31

✓ 1/37 Roadside

11.1102. ✓ 4/21 Countryside

4/31 Countryside

1120. ✓ 4/30

1220 1/39 Circus

41-49

1/29

1/31

Pond

1/32

Circus

1/12

Countryside

1/13

Countryside

1330 Wind

1430 4/9

2/15

Circus

2/21

1605 4/8

Happy Site

4/11

4/15

4/20

4/17

Clowns

Doctor/Ace/Strut Lady / 1/22 D

Doctor/Ace Strut Lady

Doctor/Ace/Strut Lady / 1/11 D

Strut Lady/Bellboy/Chief Clown/Clowns

Strut Lady/thingy lady

MAE/CH clown/Strut Lady

Strut Lady

Ace/Deadbeat/MAE/CH clown/Clowns

Doctor/Ace/Tumbler

Doctor/Ace/CH clown

Nord/Tumbler

CH clown/clown (Bellboy)

CH clown/clown (Bellboy)

Nord

CH clown/Driver clown

CH clown/Clown

Bus Conductor/Clown

Ace/Deadbeat/Bus Conductor

Ace/Deadbeat

" "

" "

Fittings - 4.15 Ice (Flowerchild to Gov. John Ray Mander)  
2 Make up

2.00 Jessica Martin (Mags) - Harris - Kulp



Cue	Time	B/V	Description
1	0:09	✓	Ringmaster's entrance
2	0:29	✓	Rap
	0:06	B	overlaid with rap
3	0:31	B	Nord
4	0:10	B	Doc - what's that peculiar noise?
5	0:28	✓	junk-mail
6	0:22	B	Ace remembers clowns
7	0:15	B	Satellite talks
8	1:45	B	BB, fc + hearse
9	0:15	B	Doc + Ace approach stall - Nord
10	1:15	B	BB, fc + kites
11	0:35	B	BB fc + bus
12	0:45	B	Stallslady - "he'll be going there."
13	0:23	B	Bus - Bus cond attacks fc
14	0:30	B	Doc, Ace + Nord
15	0:12	B	Doc, Ace - something evil.
16	0:18	B	Capt + Mags
17	0:23	B	Nord
18	0:25	B	Capt - "of late yes"
19	0:25	B	robot attacks
20	1:00	B	Whizzkid, hearse, fc
21	1:35	B	Capt + Doc at bus, bus cond, hearse
22	0:46	✓	Circus, Morgana, BB
23	0:48	B	Ace + Doc - find carrying
24	0:12	✓	Circus
25	0:02	B	Stallslady's face falls
26	0:41	✓	Circus (inc 0:03 B)
27	0:09	✓	-
28	0:16	B	BB tortured
29	0:27	✓	Circus
30	0:10	B	Mags screaming
50.			
Tot. 15. <del>43</del>			(B 13.29, V 2:21)

EP 2.		Covaine		
Cue	Time	B/V	Description	
Circus music overlaid to Doc + Ace entering ring	M1 2:54	✓		
2	0:10	B	clown waves	
3	0:06	B	Ace sees clown	
4	0:25	B	Doc sees Rites, card, Stretcher	
5	0:23	B	Doc + Ace leave vestibule	
6	0:27	✓	Circus music, clowns, memorial stones	
7	0:30	✓	Ringmaster - rap, robot opened	
8	1:28	B	Doc chosen for ring, earring, backstage	
9	0:40	B	Doc trapped in cage, Ace hides	
10	0:20	B	Deadbt sweeping	
11	0:20	✓	Deadbt - circus music	
12	0:12	B	Nord	
13	1:07	B	Capt, Nord, Mags, Doc	
14	0:10	✓	Circus	
15	0:03	B	Ringmaster + Morgana	
16	1:30	B	Rm, Morg, clowns, Ace	
17	0:15	✓	Whizzkid	
18	1:20	B	Ace runs thro' tent, Bellboy, clowns Mags	
19	0:10	✓	Drumroll, Nord	
20	0:40	B	Nord tells joke	
21	0:22	✓	Whizzkid, Morg - circus music	
22	0:30	B	Ace, Doc + Mags juggling	
23	0:18	✓	Rm - drumroll + rap	
24	1:18	B	family, Mags + Capt, Ace, Whizzkid	
25	1:45	B	Capt, Doc - stones, moon-sign, Ace	
26	1:00	B	Doc + Mags Capt + clowns	
TOT.	18:23			
	B: 13:57		Reprise from Ep 1, to, Doc - Well, are we going	
	V: 4:26		in or aren't we? Ace looks 0.58"	
			Drawn at 40"	
			1st show	
			Part 2 at 51"	

Cue	Dur	B/V	Description
1	3.17	B	Capt, Doc, Mags Ace & clowns - arm comes off Capt, Mags, Doc runs off family Capt, Mags. Doc - Kites, eye. Deadbeat Bellboy, Ace.
2	2.35	B	Bellboy, Ace + control Deadbeat, Doc.
3	2.57	B	Morgana, Ringmaster flowerchild, Ace, Clowns
4	0.06	B	Deadbeat
5	0.25	B	Captain, Whizzkid
6	0.31	B	flowerchild, Doc, Ace
7	0.27	V	Circus ring + rap
8	0.52	B	whizzkid, Doc, Torture, Ringmaster
9	1.54	B	Bellboy, Ace, Doc, Deadbeat Morgana, clowns
10	0.56	B	Deadbeat
11	2.05	B	Circus + rap Capt, Mags Doc & Ace, family Doc, Mags, Capt. Ace escaping
12	0.26	V	Circus + rap
13	1.19	B	Circus, Capt, Mags.
TOT:	18.46	B =	17.53
		V =	0.53
			<u>18.46</u>



FRIDAY 6th

1400 Read Through - Episodes 1-4 Full Company.

1600 TEA

1605 1/18 Country Road

DOCTOR / ACE / CAPTAIN / MAGS

1630 1/19 CLEARING

DOCTOR / ACE / CAPTAIN / MAGS

1645 1/21 CLEARING

DOCTOR / ACE / CAPTAIN

1700 1/23 CLEARING

DOCTOR / ACE / CAPT / MAGS

1710 1/24 Country Road

CAPT / MAGS

1720 1/25 County Rd

DOCTOR / ACE

Finish 1730. ~~Leave~~ Approx



SAT 7H

930 1/5 LANDING BASE NORD  
935 1/8 Roadside Doctor/Ace/Strut Lady  
940 1/11 Roadside Stall Doctor/Ace/Strut Lady  
945 1/15 Road Side Doctor/Ace/Strut Lady/NORD

1000 1/20 Road Side Stall Strut Lady/Bellebon/Ch. Clown  
1015 1/22 LANDING BASE Whizz Kidd  
1025 1/37 Roadside Whizz Kidd/Strut Lady

1030 4/21 Country Lane MAGS/Ch. Clown/Strut Lady  
1040 4/51 Countryside Struts Lady  
1045 1/39 Circus Doctor/Ace/Turner Clown

1050 1/41 Circus Side Doctor/Ace  
1055 1/45 Circus Side Doctor/Ace  
1100 1/47 Circus Side Doctor/Ace  
1105 1/49 Circus Side Doctor/Ace/Ch. Clown

1115 1/27 Countryside Flowerchild  
1120 1/9 Countryside Ch. Clown (Cl. Drive)  
1130 1/10 Countryside Bellebon/Flowerchild  
1140 1/7 Countryside Bellebon/Flowerchild

1145 1/79 Exr Circus T. Clown/Nord  
1200 1/31 Road Bellebon/Ch. Clown  
1210 7/33 Circus Side Bellebon/Ch. Clown (Drive)  
1220 1/16 Countryside Bellebon

1230 1/12 Country Road NORD.  
1240 1/13 Countryside Ch. Clown/Driver

Sunday 8<sup>th</sup> May

No Rehearsals.

Monday 9th

TPM...

Doctor / ACE

(10.00 Remains)

Police / ACE

Bus Conductor / 2 Clowns

ACE / DEADBEAT

MAGS / CHIEF CLOWN / 2 Clowns

ACE / MAGS / DEADBEAT  
(On Fire)

Doctor / ACE / MAGS / DEADBEAT

1020

2/1

Ext Circus

1040

2/1

Ext Circus

1020

2/1

Ext Circus Site

1030

2/1

Ext Circus Site

1040

2/1

Ext Circus Site

1050

2/1

Ext Circus Tent

1100

2/1

Country Road

1110

2/1

Circus Site

1100

111

Happy Site

1110

117

Happy Site

1120

1120

Happy Site

Flower City

Flower City / Bus Conductor

Flower City / Bus Conductor

Doctor / ACE

Doctor / ACE / CAPT / MAGS / Bus Cond.

Doctor / ACE / CAPT / MAGS / Bus Cond.

Doctor / ACE (Cap / Mag)

CAPT / MAGS

Bus Conductor / 2 Clowns

Bus Conductor

1130

1130

Happy Site

1140

1140

Happy Site

1150

1150

Happy Site

1200

1200

Happy Site

1210

1210

Ext Happy Site

1220

1220

Happy Site

1230

1230

LUNCH

(HARD - MAGS JAMES MATHS  
AS WELL AS FAN AND  
COUNTRY ROAD)

(Feet only)

ACE / DEADBEAT

ACE / DEADBEAT / Bus Cond.

ACE / DEADBEAT / Bus Cond.

ACE / DEADBEAT / Bus Cond.

ACE / DEADBEAT

ACE / DEADBEAT / MAGS

(House) - Clowns

ACE / DEADBEAT / MAGS

ACE / DEADBEAT / MAGS

ACE / DEADBEAT / MAGS

ACE / MAGS / DEADBEAT

1400

2

Circus Site

1410

2/4

Happy Site

1420

2/8

Happy Site

1430

4/11

Happy Site

1440

4/15

Happy Site

1450

4/20

Country Road

1500

4/24

Ext Country Rd

1510

4/25

Ext Country Rd

1520

4/26

Ext Country Rd

1530

4/28

Ext Clearing

1540

4/30

Ext Clearing

1550

4/32

Ext Clearing

1600

4/35

Ext Circus



Tuesday 10<sup>th</sup>

10-1200 TECHNICAL Plan Meeting

12-13 LUNCH

1300 1/18 COUNTRY ROAD DOCTOR / ACE / CAPTAIN / MAGS  
1310 1/19 CLEARING DOCTOR / ACE / CAPTAIN / MAGS

1320 1/21 CLEARING DOCTOR / ACE / CAPTAIN

1330 1/23 CLEARING DOCTOR / ACE / CAPTAIN / MAGS

1340 1/24 COUNTRY ROAD CAPTAIN / MAGS

1350 1/25 COUNTRY Rd DOCTOR / ACE

1400 1/28 Happy Site DOCTOR / ACE

1410 1/30 Happy Site DOCTOR / ACE / CAPTAIN / MAGS / BLUE COND.

1420 1/32 Happy Site DOCTOR / ACE / CAPTAIN / MAGS / BLUE COND.

1450 1/34 Happy Site DOCTOR / ACE (Loop / MAGS)

1500 1/36 Happy Site CAPTAIN / MAGS

1510 1/36 Circus

1520 4/24 EXT COUNTRY Rd ACE / DEADBEAT / MAGS

1530 4/25 EXT COUNTRY Rd (HOUSE) - CLOUNES

1540 4/26 EXT COUNTRY Rd ACE / DEADBEAT / MAGS

1550 4/28 EXT CLEARING ACE / DEADBEAT / MAGS

1600 4/30 EXT CLEARING ACE / DEADBEAT / MAGS

1610 4/32 EXT CLEARING ACE / DEADBEAT / MAGS

1620 4/35 EXT CIRCUS ACE / DEADBEAT / MAGS

1630 4/18 EXT CIRCUS SIDE MAGS / CHIEF CLOWN / 2 CLON

1640 4/50 EXT CIRCUS RING ACE / MAGS / DEADBEAT (on FIRE)

1650 4/52 CIRCUS SIDE DOCTOR / ACE / MAGS / DEADBEAT



1000	1/5	LANDING BASE	NORD	WEANSTON 114
1010	1/5	Roadside	Doctor/Ace/Stall Lady	
1020	1/5	Roadside Stall	Doctor/Ace/Stall Lady	
1030	1/5	Road Side	Doctor/Ace/Stall Lady/NORD	
1040	1/5			
1050	1/5	Road Side Stall	Stall Lady/Belle boy/CH Clown	
1100	1/22	LANDING BASE	Whizzer Kid	
1110	1/22	Roadside	Whizzer Kid/Stall Lady	
1120	1/21	Countryside Lane	MAGS/CH Clown/Stall Lady	
1130	1/21	Countryside	Stall Lady	
1140	1/21	Circus	Doctor/Ace/Turner Clown	
1150	1/21	Ex Circus	T. Clown/NORD	
1200	1/31	Road	Belle boy/CH Clown	
1210	1/33	Circus Site	Belle boy/CH Clown (Drive)	
1220	1/33	Countryside	Belle boy	
1230	1/33	Countryside	NORD	
1240	1/33	Countryside	CH Clown/Driver	
1250	1/33	LUNCH		

14/1	Circus Site	Doctor / ACE
14/2	Circus Site	Doctor / ACE
14/3	Circus Site	Doctor / ACE
14/4	Circus Site	Doctor / ACE / 2 Clowns

14/5	Country Side	Flowerchild
14/6	Country Side	Cl. Clown (Cl. Drive)
14/7	Country Road	Beck boys / Flowerchild

14/8	Country Side	Collyer / Flowerchild
------	--------------	-----------------------

14/9	Happy Site	Flowerchild
14/10	Happy Site	Flowerchild / Beck boys
14/11	Happy Site	Flowerchild / Beck boys

14/12	Fort Circus	Doctor / ACE
14/13	Fort Circus	Doctor / ACE
14/14	Fort Circus Site	Bus Conductor / 2 Clowns

14/15	Fort Circus Site	ACE / DEADBEAT
14/16	Fort Happy Site	Bus Conductor / 2 Clowns
14/17	Happy Site	Bus Conductor

14/18	Circus Site	(Fort only)
14/19	Happy Site	ACE / DEADBEAT
14/20	Happy Site	ACE / DEADBEAT / BUI Co.
14/21	Happy Site	ACE / DEADBEAT / BUI Co.
14/22	Happy Site	ACE / DEADBEAT / BUI Co.
14/23	Country Road	ACE / DEADBEAT

Thursday 12<sup>th</sup>

1030 Run - Through - Story - Order - Full Company

11.15 Notes

1130 Work Through - Recording Order.

SKOVES T.B.A.

FRIDAY 13<sup>th</sup> May.

~~FRIDAY~~ No Rehearsals

SOME OF UNIT Travel to Weymouth, Dorset

SATURDAY 14<sup>th</sup> — WEDNESDAY 18<sup>th</sup> May —

SEE OB Schedule For Recording Details.



Strand/Series Title <b>DR. WHO</b>				<b>FILM/O.B. STAFF; AND ALL TRANSPORT NEEDS</b>			
Programme Title <b>THE GREATEST SHOW IN THE GALAXY</b>				Distribution Thro: <b>Dept. Org.:</b>		Denotes Recipient Room No. and Building	
Episode/Sub. Title <b>Eps. 1-4</b>				As required to: D.O.A. (Films)		101, Sc. Blk. T.C.	
Project Number <b>50/LDL K231K</b>		Prod. Costing Wk(s)		Channel <b>1</b>		Day Man., Sc. Servicing <b>128, Sc. Blk. T.C.</b>	
Programme Identificat'n Number		Studio		Television Transport Bookings		1264, Spur. T.C.	
Production date(s)		Week(s)		Production Office		E.120, T.C.	
Filming/O.B. date(s) <b>14-18TH MAY 1988</b>		Week(s) <b>20</b>		Costume Service Manager		3015, T.C.	
Producer <b>JOHN NATHAN-TURNER</b>		304 Union		Tel. Extn.		Department <b>Drama</b>	
Director <b>ALAN WAREING</b>		311 Union		S/S		File Copy Date <b>9.5.88</b>	

ITEM	Requirement (see pp. 101, 203 in P.C.G.)	No.	Date Required	Time Required	Date Finish	Time Finish	Full Details, e.g. Collection Point, Destination Special Requirements or Constraints Name of Driver (if applicable)	C O D E	C O S T
S artic prop van	1	12/5	0800	t.b.a.			40' articulated prop van to be at Movement Control (Silver Road) at 0800 hrs. Load props & scenery then travel to Weymouth Dorset location. R/V with Design Thurs. 0830 hrs at location. Then as directed. (As discussed with Designer)		f
S Transit	1	14/5	0930	18/5 1830			Transit open back pick-up truck to be delivered to location at 0930 on Saturday 14th. Stay at location as Prop run around vehicle (driven by BBC driver). To be collected at 1830 Thursday, 18th from location.		
A 29 seat coach	1	14/5	0745	14/5 t.b.a			29 seat coach at TVC Reception at 0745 ready to depart at 0815 with Artists & Staff. Travel to location - Warmwell Quarry, Nr. Dorchester, Dorset, arriving 1115 stay with unit all day then take artists & staff onto unit hotel at Weymouth on wrap. When finished travel back to London & finish.		
A 29 seat coach - local	1	15/5	0630	18/5 t.b.a.			Local Weymouth 29 seat coach to be at unit hotel at 0630. R/V with A.F.M. then take Artists & staff to location, Warmwell Quarry Warmwell; Nr. Dorchester. Stay with unit throughout day as directed. On Wednesday, 18th it will be required to take artists & staff to London on wrap (approx. 1830)		



ENTER VEHICLE CONTENTS IN CODE COLUMN: A=Passengers  
C = COSTUME M = MAKE-UP S = SCENERY  
P = PROPS G = GREENERY T = Loc. Tools & Equip.

SIGNED Alan Barrett pp. TEL. EXTN. ....  
JUNE 1988  
DESIGNATION PRO ASSOCIATE ROOM No. & BLDG. UNION 305

Strand/Series Title		DR. WHO		FILM/O.B. STAFF; AND ALL TRANSPORT NEEDS			
Programme Title		THE GREATEST SHOW IN THE GALAXY		Distribution		Denotes Recipient	
Episode/Sub. Title		Eps. 1-4		Thro:		Room No. and Building	
Project Number		50/LDL K231K		Dept. Org.:			
Programme Identification Number		Studio		As required to:			
Production date(s)		Week(s)		D.O.A. (Films)		101, Sc. Blk. T.C.	
Filming/O.B. date(s)		Week(s)		Day Man., Sc. Servicing		128, Sc. Blk. T.C.	
		20		Television Transport Bookings		1264, Spur. T.C.	
				Production Office			
				Make-Up Allocation		E.120, T.C.	
				Costume Service Manager		3015, T.C.	
				Production Office			
Producer		JOHN NATHAN TURNER		Room No. / Building		Tel. Extn.	
Director		ALAN WAREING		304 Union		Department	
Designer				311 Union		Drama S/S	
						File Copy	
						Date 9.5.88	

ITEM	Requirement (see pp. 101, 203 in P.C.G.)	No.	Date Required	Time Required	Date Finish	Time Finish	Full Details, e.g. Collection Point, Destination Special Requirements or Constraints Name of Driver (if applicable)	C O D E	C O S T
A	4 wh dr.	1	13/5	0900	19/5	t.b.a.	<p>Four wheel drive Subaru Estate 5/6 seats? to be delivered to (Duncan McAlpine)</p> <p><i>150 days</i></p> <p><i>Brug</i></p> <p>Drivers - Duncan McAlpine Alan Wareing, Susannah Shaw David Tilley</p> <p><i>local Taxi firm by Duncan McAlpine Transport to send Account of shoot on named persons - David Tilley Duncan McAlpine Susannah Shaw.</i></p>		£

 ENTER VEHICLE CONTENTS IN CODE COLUMN: A=Passengers  
 C = COSTUME M = MAKE-UP S = SCENERY  
 P = PROPS G = GREENERY T = Loc. Tools & Equip.

SIGNED *Hilary Barrett* TEL. EXTN. ....  
 DESIGNATION *DR. JANE COLLINS*  
 ROOM No. & BLDG. *UNION 305*



Small Self Drive Man Grace Thurston

Deliver -

Local -

---

Bristol Transport

BBC Insurance

BBC PSH

NEM Insurance -

Phy 01/01/01/6230100M

Robin Powell BH -

Insurance Manager.

Selfpay Drive - Bonnamits  
Hoddlehurst

Bndn  
x

Molly Beaumont Transport  
Bristol.

( )

(x )

31.50 day  
5.50 Collin Charge

Unlimited: VAT

9/10 Delivery  
9/10 Collection

Ann.

---

Dis Code - BH - 006if

Hoddlehurst  
Hoddlehurst Pof  
GAP London  
Phy to  
NAT Local to

# BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. 311 UNION HSE.

Extn.

To Manager Scenic Properties Buyers

Production DR WHO - THE GREATEST SHOW IN THE GALAXY 14TH - 18TH MAY '88

Designer DAVID LASKEY

Extn.

Setting Date

Scenic Properties Buyer BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

File

Paper Colour

## Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager  
(Scenic Servicing)

Hired/Movement (2)

## Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

LOCATION: WARMWELL QUARRY NR. WAREHAM, DORSET

N.B. LOAD 08.00 THURS 12TH MAY 1988 AT SILVER ROAD

### DESIGNERS DRESSING PROPS

### CIRCUS VESTIBULE - KEEP FOR STUDIO

501. 2 OFF EASLES  
502. 2 OFF DRAWING BOARDS / NOTICE BOARDS  
503. QTY POSTERS / HANDBILLS D.W.S.

### EXCAVATION CLEARING - ONCE ONLY

504. 3 CAMP STOOLS  
505. 1 CANVAS AWNING  
506. DRESSING FOR JEEP D.W.S.  
507. 2 DOZEN LONG TENT PEGS

### ROADSIDE STALL - ONCE ONLY

508. QTY PROP. FRUIT, PLUS PRICE TAGS D.W.S.  
509. QTY WOODEN FRUIT BOXES  
510. 1 LARGE UMBRELLA  
511. SET WEIGHING SCALES  
512. 1 ARM CAHIR  
513. 2 STOOLS  
514. ITEMS ON H.B.S. SHELF

CONTD/...



## Production

V.T.R.

O.B. 14TH - 18TH MAY 1988

515.	1	WOOD BURNING STOVE	
516.	2	PSYCHEDELIC POSTER	D.W.S.
517.		SOFA NO.33	
518.	2	ARMCHAIRS	
519.	2	COFFEE TABLES	
520.	2	WOODEN PALET	
521.		SOFA	
522.		DRAPES	D.W.S.
523.		DRESSING	D.W.S.
524.		ITEMS ON H.B.S. SHELF	
525.	1	TARPAULINE 28' X 9'	
526.	1	TARPAULINE 10' X 10' APPROX	

10.5.88

**From:**

John Nathan-Turner, Producer, 'Doctor Who'

Room No. &  
Building.

304 Union House

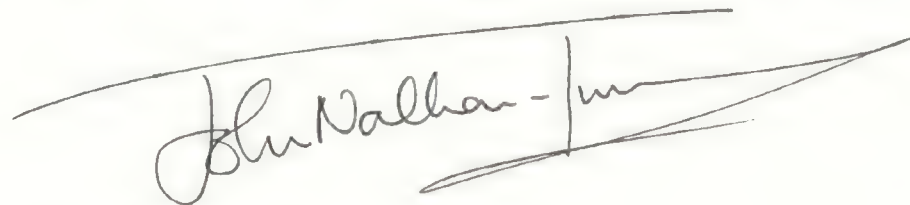
Tel.  
Ext.:

date: 11th May 1988

**Subject:** DOCTOR WHO : SINGLE DECKER BUS

**To:** Bob Blanks

On completion of the location shoot of DOCTOR WHO 7J on the 18th May, we shall no longer need the DOCTOR WHO single decker bus. It can be disposed of, as you think fit.

A handwritten signature in dark ink, reading "John Nathan-Turner". The signature is stylized with a large, sweeping initial 'J' and a horizontal line extending from the end of the name.

(John Nathan-Turner)

kme

**From:** John Nathan-Turner, Producer, 'Doctor Who'

Room No. &  
Building:

304 Union House

Tel.  
Ext.:

date: 11th May 1988

**Subject:** "GODS' EYES"

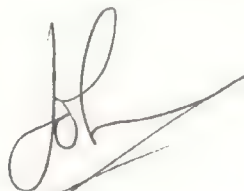
**To:** Denise Baron  
Don Babbage

cc. Alan Wareing  
June Collins

I am very keen that the "Gods' Eyes" effect is achieved in the studio.

Should this necessitate a further test and/or additional money, I would be most sympathetic to your requirements.

Please keep me posted.

A handwritten signature in dark ink, appearing to be 'JNT', with a long, sweeping horizontal line extending to the right.

(John Nathan-Turner)



# PRODUCTION HAZARD ASSESSMENT FORM

## SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London  
Room C307, Centre House

C.S.O. - Regions  
Room 360, 33 Cav. Square

### PART 1

To: Manager DRAMA Department

Programme DR. WHO 7J  
EPS. 1-4

Episode

1. Possible hazards identified *+ precaution proposed*

WEDNESDAY 18TH MAY Warmwell Quarry, Warmwell

Clearing area - Blue Lagoon - 1/19 1/21 1/23 4/28 4/30 1/18  
4/32 4/33 1/10 1/7 1/8

As yesterday, this location is near water - the same safety precautions apply.

Steep sided hill 1/10 minimum personnel near this location.

Excavations 1/19 1/21 4/28 4/30 Robot Head - operated by Vis Fx person half buried in box under model. Vis. Fx. supervising.

Collapsing table 1/21 Supervised by visual effects. All artists kept safely out of way.

Vehicles as before - jeep - 1/19 1/21 1/23 1/18  
Hearse 4/30 4/32 4/33

3. Safety Rating: A. - High Risk  
B. - Medium Risk  
C. - Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed)

Producer

Date

8/5/88

### PART 2

To: JOHN NATHAN TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed)

Manager

Date

11 May 88





# PRODUCTION HAZARD ASSESSMENT FORM

## SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London  
Room C307, Centre House

C.S.O. - Regions  
Room 360, 33 Cav. Square

### PART 1

To: Manager DRAMA Department:

Programme DR. WHO 7J  
EPS. 1-4

Episode

1. Possible hazards identified *+ precaution provided*

TUESDAY, 17TH MAY Warmwell Quarry, Warmwell

The Hippy Site - Golden Pond 1/14 1/17 1/20 1/28 1/30 1/32 1/34  
4/8 4/11 4/15 1/27 3/32

As this location is near water - all staff and artists will be positioned well away from water's edge. We have lifejackets, ropes, etc. standing by as a precaution. Certain areas will be roped off as a precaution.

Explosions (Risk C) 4/15 Robot explodes - visual effects team supervising this. All staff will be kept away from area.

Vehicles as before.  
Jeep 1/28 1/30 1/32 1/34

3. Safety Rating: A. - High Risk  
B. - Medium Risk  
C. - Low Risk (Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed)

*[Signature]*  
Producer

Date

*8/5/88*

### PART 2

To: JOHN NATHAN-TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed)

*[Signature]*  
Manager

Date

*11 May 88*



# PRODUCTION HAZARD ASSESSMENT FORM

## SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London  
Room C307, Centre House

C.S.O. - Regions  
Room 360, 33 Cav. Square

### PART 1

To: Manager DRAMA Department

Programme DR. WHO 7J  
EPS. 1-4

Episode

1. Possible hazards identified *+ precaution proposed*

MONDAY, 16TH MAY Warmwell Quarry, Warmwell

Tightrope (Risk C)  
1/39 1/36 1/29

Tightrope artist is professionally trained. The ground will be levelled by site manager for his safety and the tightrope will not exceed 5ft off the ground.

Lifting (Risk C)  
2/5

2 clowns carry a broken robot on stretcher

Falls (Risk C)  
1/33

Bellboy bundled out of hearse - mattress standing by.

Explosions (Risk C)  
4/52

Tent will have small explosions. All artists will be safely away from model area. Supervised by Design & Vis Fx.

Vehicles as before.

Jeep 1/36 3/43 Motorbike 1/29 3/43

Hearse 1/31 1/33 2/5 4/18 4/35

3. Safety Rating: A. - High Risk  
B. - Medium Risk  
C. - Low Risk

*(Delete as applicable)*

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed) *John Nathan-Towner*

Producer

Date *8/5/88*

### PART 2

To: JOHN NATHAN-TOWNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed) *Johnathan*

Manager

Date *4 May 88*



# PRODUCTION HAZARD ASSESSMENT FORM

## SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. — London  
Room C307, Centre House

C.S.O. — Regions  
Room 360, 33 Cav. Square

### PART 1

To: Manager DRAMA Department

Programme DR. WHO 7J  
EPS. 1-4

Episode

1. Possible hazards identified *+ precaution proposed*

SUNDAY, 15TH MAY Contd.

Landing Base (Risk C)  
1/5 1/22

Mr. Rod Maloney - quarry site manager in constant supervision. This site has been levelled by special equipt. Please refer to attached safety equipt. list.

N.B. All locations are checked to ascertain safety by Mr. Rod Maloney

Explosions (Risk C)  
4/51

Explosions from circus tent. All artists & production team well away from area. Design & visual effects to supervise.

3. Safety Rating: A. — High Risk  
B. — Medium Risk  
C. — Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed) *[Signature]*

Producer

Date 8/5/88

### PART 2

To: JOHN NATHAN - TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed) *[Signature]*

Manager

Date 11 May 88



# PRODUCTION HAZARD ASSESSMENT FORM

## SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London  
Room C307, Centre House

C.S.O. - Regions  
Room 360, 33 Cav. Square

### PART 1

To: Manager DRAMA Department

Programme DR. WHO 7J

Eps. 1-4

Episode

1. Possible hazards identified *+ precaution proposed*

SUNDAY, 15TH MAY Warmwell Quarry, Warmwell.

Kites (Risk C) Supervision a/b

1/26 1/9 1/16

1/13 1/7

Motorbike (Risk C)

1/5 1/12

) A/B supervised by hire companies  
& 2 A.F.M.'s.

Hearse (Risk C)

1/26 4/21 1/25

1/9 1/13

) Not used on the open road.

Horse & Cart (Risk C)

1/26 1/37 4/21 4/51

BMX bike (Risk C)

1/22 1/37

Contd....

3. Safety Rating: A. - High Risk

B. - Medium Risk

C. - Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed)

*John Nathan Turner*  
Producer

Date

*17/5/88*

### PART 2

To: JOHN NATHAN TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed)

*Gavin G...*  
Manager

Date

*11 May 88*





# PRODUCTION HAZARD ASSESSMENT FORM

## SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London  
Room C307, Centre House

C.S.O. - Regions  
Room 360, 33 Cav. Square

*F10*

### PART 1

To: Manager DRAMA Department

Programme DR. WHO 7J EPS. 1-4

Episode

1. Possible hazards identified *+ precautionary proposed*

SATURDAY, 14TH MAY - E.C.C. Quarries, Warmwell Quarry, Warmwell.

Kites (Risk C) 1/24 Filming away from pylons.  
Visual Effects team supervising operations.

Jeep & Hearse (Risk C) 1/24 4/24 4/25 Constant supervision by hire companies  
personnel & 2 A.F.M.'s

Tardis (Risk C) 1/8 Tardis materialises on planet.  
Supervised by Visual Effects.

Horse & Cart (Risk C) 1/8 Constant supervision by hire company  
personnel & 2 A.F.M.'s

Motorbike (Risk C) 1/15 Constant supervision a/b

N.B. None of the vehicles will be driven on the open roads.

3. Safety Rating: A. - High Risk  
B. - Medium Risk  
C. - Low Risk

*(Delete as applicable)*

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme,  
in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed)

*J.P. Nathan*  
Producer

Date

*8/5/88*

### PART 2

To: JOHN NATHAN - TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed)

*[Signature]*  
Manager

Date

*11 May 88*

PROJECT NO: 50/LDL K231K

O.B. SCHEDULE FOR  
\*\*\*\*\*

"D O C T O R   W H O"   7J

'The Greatest Show in the Galaxy'

By

Stephen Wyatt

SATURDAY, 14TH MAY - WEDNESDAY, 18TH MAY 1988

Producer .....	JOHN NATHAN-TURNER
Director .....	ALAN WAREING
Script Editor .....	ANDREW CARTMEL
Production Associate .....	JUNE COLLINS
Production Manager .....	SUZANNA SHAW
A.F.M.'s .....	DAVID TILLEY
	DUNCAN McALPINE
Production Assistant .....	ALEX TODD
Producer's Secretary .....	KATE EASTEAL
Designer .....	DAVID LASKEY
Design Assistant .....	JULIA GRESTD
Properties Buyer .....	BOB BLANKS
Costume Designer .....	ROS EBBUTT
Costume Assistant .....	SARAH JANE ELLIS
Dressers.....	DEBBIE ROBERTS
	TIM BONSHAW
	MICHAEL JOHNSTON
Make-up Designer .....	DEE BARON
Make-up Assistants .....	HELEN JOHNSON
	SINETRA SASTRY
	MARK PHILLIPS
Visual Effects Designer.....	STEVE BOWMAN
O.B. Lighting.....	IAN DOW
O.B. Engineering Manager .....	BRIAN JONES
O.B. Sound .....	DOUG WHITTAKER
O.B. Camera Supervisor .....	BARRY CHASTON
O.B. Cameraman .....	ALAN JESSOP
Vision Mixer.....	FRED LAW
O.B. Senior Engineer .....	ROGER NEAL
O.B. VT Engineer .....	STEVE PRESTON
Video Effects .....	DAVE CHAPMAN
Production Operative Sup. ....	VIC YOUNG
Production Operatives .....	NEVILLE KUHN
	JEFF HOWE
	PAT O'CONNELL

"DOCTOR WHO: The Greatest Show in the Galaxy"

O.B. CAST LIST

THE DOCTOR .....	SYLVESTER McCOY
ACE .....	SOPHIE ALDRED
THE CAPTAIN .....	T.P. McKENNA
MAGS .....	JESSICA MARTIN
STALLSLADY .....	PEGGY MOUNT
BELLBOY .....	CHRISTOPHER GUARD
FLOWERCHILD .....	DEE SADLER
DEADBEAT .....	CHRIS JURY
CHIEF CLOWN .....	IAN REDDINGTON
NORD .....	DANIEL PEACOCK
WHIZZKID .....	GIAN SAMMARCO
BUS CONDUCTOR .....	DEAN HOLLINGSWORTH
3 CLOWNS .....	PAUL SADLER
	PHIL SADLER
	PATRICK FORD
TUMBLING CLOWN .....	ALAN HEAP

#### HOTEL

Please note everyone is responsible for his/her own hotel bill. Anyone who books out early is responsible for informing the hotel and is liable for any charges incurred.

#### TRAVEL

Please make sure you confirm your travel arrangements with David Tilley and Duncan McAlpine, the A.F.M.'s

#### UNIT CALL

The unit call time in the schedule is the time at which we will start rehearsing/shooting. i.e. After breakfast.

#### CALLS

All artists calls will be confirmed by David Tilley and Duncan McAlpine.

#### LOCATIONS

This quarry is a working quarry. PLEASE BE CAREFUL. Bring wellies and anoraks.

#### POSSIBLE SCHEDULE CHANGES

Please note that the schedule is subject to change. Please bear with us!!!!

Please note that if anyone invites guests to the location they should check with the Production Manager First. Unfortunately, due to costs, the location catering will not be available to any guests.



PRESS AND PUBLICITY

There will be photographers and reporters from Picture Publicity, BBC Enterprises and Radio Times on location - more details to follow.

All press MUST be cleared with John Nathan Turner.

TRAVEL ARRANGEMENTS

All Artists needed on location for Saturday, 14th please report to Television Centre for coach leaving at 0815.  
Costume and make-up at location.

The coach will be available for travelling back to London on Wednesday, 18th.

USEFUL NUMBERS

Location Contact:

Mr.

Mr.

E.C.C. Quarries  
Warmwell Quarry  
Warmwell  
Near Dorchester  
Dorset

Production Hotel:

Hotel Rembrandt  
12 Dorchester Road  
Weymouth  
Dorset

Costume Hotel:

Treberbyn Court Hotel  
65 Dorchester Road  
Weymouth

Make-Up Hotel:

Hotel Rex  
29 The Esplanade  
Weymouth

Caterers:

Fiona's Fayre  
6 Porters House  
Porters Lane  
Town Quay  
Southampton

Cellnet car phone:

If phoning from BBC premises

If phoning to BBC premises

then the number

USEFUL NUMBERS Contd...

British Rail:

Waterloo  
Weymouth

Red Star:

Dorchester South

Quarter to every hour  
Mon-Sat 0800-1800  
Sun 0800-1600

Recorded Information:

Police:

Chief Inspector  
Dorchester Police

ext.

Inspector  
Wareham Police

Taxis:

'A' Line

Weymouth Taxis

Hospitals:

Weymouth Hospital  
Melcombe Avenue  
Weymouth

Dorchester County Hospital  
Prince's Street  
Dorchester

Weatherline:

for South West England  
Bournemouth

A.A. Bournemouth:

Breakdown & Information

USEFUL NUMBERS Contd....

Portaloos:

Alphabet Services  
Mr.

Doctor:

Dr.

Dentist:

Dr.

Deputy Head Series/Serials	Colin Rogers	x
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Manager	Guy Gilks	x
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Producer's Office  
Secretary Kate Easteal x

Location Facilities	Helen Gregyar	x
---------------------	---------------	---

Location Transport  
Kendal Avenue

Nightline



SATURDAY, 14TH MAY

ARTISTES' CALLS: Mr. T.P. McKenna ) Travel on coach from  
Miss Jessica Martin ) T.C. On site at  
Mr. Ian Reddington ) 1115 for costume  
Miss Sophie Aldred ) & make-up.  
Mr. Chris Jury )  
Mr. Paul Sadler ) Make-up & costume  
calls t.b.a.

Mr. Sylvester McCoy ) On location for  
Miss Peggy Mount ) 1530  
Mr. Daniel Peacock ) Make-up & costume  
on site

TRANSPORT: Will be provided from Hotel  
Rembrandt, Weymouth to location.  
Please liaise with Mr. David Tilley  
Mr. Duncan McAlpine for call times.

DESIGN: Roadside stall  
Tardis

VISUAL EFFECTS: Kites  
Hearse control panel  
backfiring motorbike

KEY PROPS: remote control unit  
medallion

PROP VEHICLES: Tardis  
Hearse  
Motorbike  
Horse & cart

APPROX. WRAP: 1800

CATERING: Lunch 1300  
Tea t.b.a.  
For approx. 75

SATURDAY, 14TH MAY 1988

LOCATION: Skinner's Road  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: To quarry - see directions & Map.  
Areas within quarry signposted.

PARKING: At unit base - see directions to  
location

UNIT CALL: Ready to shoot at 2.00 p.m.  
Lunch at 13.00

TO SHOOT:

1.	<u>1/24 COUNTRY ROAD</u> Jeep passes hearse. Clowns control kites.	CAP/MAGS in jeep CHIEF CLOWN Clown Driver	Jeep Hearse kites
2.	<u>4/20 COUNTRY ROAD</u> Deadbeat & Ace run down road.	ACE DEADBEAT	Track
3.	<u>4/24 COUNTRY ROAD</u> Ace & Deadbeat meet Mags.	ACE DEADBEAT MAGS	Track Hearse in b/g medallion
4.	<u>4/4 COUNTRY ROAD</u> (crystal ball insert) Ace & Deadbeat arrive at road near bus.	ACE DEADBEAT	No bus in shot. medallion
5.	<u>4/25 COUNTRY ROAD</u> Hearse driving along	-	Hearse
6.	<u>4/26 COUNTRY ROAD</u> Ace, Deadbeat & Mags race off to robot head area.	ACE DEADBEAT MAGS	medallion remote control
7.	<u>1/8A ROADSIDE STALL</u> Tardis arrives	DOCTOR ACE STALLSLADY	Tardis horse & cart
8.	<u>1/8B ROADSIDE STALL</u> Doctor & Ace ask Stallslady for directions.	DOCTOR ACE STALLSLADY	horse & cart

N.B. 1 shot for this sequence at Blue Lagoon - see 18th May

SATURDAY, 14TH MAY Contd...

- 
- |    |                                                                                                    |                                     |                           |
|----|----------------------------------------------------------------------------------------------------|-------------------------------------|---------------------------|
| 9. | <u>1/15 ROADSIDE STALL</u><br>Nord arrives, his bike breaks<br>down & he's rude. He drives<br>off. | DOCTOR<br>ACE<br>STALLSLADY<br>NORD | motorbike<br>horse & cart |
|----|----------------------------------------------------------------------------------------------------|-------------------------------------|---------------------------|
- 
- |     |                                                                                                         |                             |              |
|-----|---------------------------------------------------------------------------------------------------------|-----------------------------|--------------|
| 10. | <u>1/11 ROADSIDE STALL</u><br>Doctor & Ace eat fruit from<br>stall. Doctor uses charm<br>on Stallslady. | DOCTOR<br>ACE<br>STALLSLADY | horse & cart |
|-----|---------------------------------------------------------------------------------------------------------|-----------------------------|--------------|
-

SUNDAY, 15TH MAY Contd..

ARTISTS' CALLS: Mr. Daniel Peacock) To depart Hotel  
Mr. Gian Sammarco ) Rembrandt at 0700

Miss Peggy Mount )  
Mr. Christopher Guard) To depart Hotel  
Mr. Ian Reddington ) Rembrandt at 0830  
Miss Jessica Martin )  
Mr. Paul Sadler )  
Mr. Phil Sadler )  
Mr. Patrick Ford )

Mr. Sylvester McCoy ) To depart Hotel  
Miss Sophie Aldred ) Rembrandt at 1015  
Miss Dee Sadler )

All Costume & make-up calls to be confirmed  
Saturday evening.

TRANSPORT: Will be provided from hotel to  
location.

DESIGN: Landing Base (set ready by 0830)  
Roadside Stall

VISUAL EFFECTS: Hearse control panel  
Landing Base - smoke fx  
kites  
backfiring motorbike  
circus explosions

KEY PROPS: Chief Clown's medallion

PROP VEHICLES: Hearse  
Horse & cart  
Motorbike  
BMX

APPROX. WRAP: 1800

CATERING: Breakfast 0730  
Lunch 1300  
Tea t.b.a.  
For approx. 75



SUNDAY, 15TH MAY 1988

LOCATION: Skinner's Road  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from  
07.30)

TO SHOOT:

1.	<u>1/5 LANDING BASE</u> Nord materialises at base.	NORD	motorbike
2.	<u>1/22 LANDING BASE</u> Whizzkid materialises.	WHIZZKID	BMX
3.	<u>1/12 COUNTRY ROAD</u> Nord drives along - his bike makes unhealthy noises.	NORD	motorbike tracking car
4.	<u>1/26 ROADSIDE STALL</u> Bellboy collapses by stallslady. Clowns arrive & drag him away.	STALLSLADY BELLBOY CHIEF CLOWN 3 clowns	Hearse horse & cart kites
5.	<u>1/37 ROADSIDE STALL</u> Whizzkid asks stallslady for directions.	WHIZZKID STALLSLADY	horse & cart BMX
6.	<u>4/21 COUNTRY LANE</u> Mags runs past stallslady She blocks road & hearse is blocked.	MAGS STALLSLADY CHIEF CLOWN 3 clowns	Hearse horse & cart
7.	<u>4/51 COUNTRY LANE</u> Stallslady comments on circus explosions.	STALLSLADY	horse & cart Vs Fx explosions
8.	<u>1/25 COUNTRY ROAD</u> Doctor & Ace leap out of path of hearse.	DOCTOR ACE	Hearse Radio mics.

SUNDAY, 15TH MAY 1988

9.	<u>1/9 COUNTRYSIDE</u> Hearse stops. Clowns point to kites then follow them.  N.B. Kites shot by 2nd unit.	CHIEF CLOWN 1 clown driver	Hearse kites
10.	<u>1/16 COUNTRYSIDE</u> Bellboy attracts kites. They follow him.	BELLBOY	Kites
11.	<u>1/7 COUNTRYSIDE</u> split locn Blue Lagoon/ Road/Sandpile.  (B) ROAD (3rd shot of sequence) Flowerchild & Bellboy running. They continue on.	BELLBOY FLOWERCHILD	NO KITES IN THIS SECTION  1st 2 shots @ Blue Lagoon 4th shot - 14.
12.	<u>1/10 COUNTRY ROAD</u> split locn Road/Blue Lagoon  Bellboy walks onto road. Sees no kites.	BELLBOY	
13.	<u>1/13 COUNTRYSIDE</u> Clowns have lost hippies. Kites move on & they follow.  N.B. Kites shot by 2nd unit if necessary.	CHIEF CLOWN 1 clown driver	Hearse Pan down from kites
14.	<u>1/7 COUNTRYSIDE</u>  (C) SANDPILE Last shot of scene.	BELLBOY FLOWERCHILD	4th & last shot in seqn.  2 kites

MONDAY, 16TH MAY

ARTISTES' CALLS: Mr. Sylvester McCoy ) Ready to leave Hotel  
Miss Sophie Aldred ) Rembrandt at 0700  
Mr. T.P. McKenna )  
Miss Jessica Martin ) N.B. exact calls  
Mr. Daniel Peacock ) t.b.a. depending  
Mr. Alan Heap ) on progress

Mr. Christopher Guard ) Ready to leave  
Mr. Ian Reddington ) Hotel Rembrandt  
Mr. Chris Jury ) at 1015  
Mr. Dean Hollingsworth ) N.B. exact calls  
Mr. Paul Sadler ) t.b.a.  
Mr. Phil Sadler )  
Mr. Patrick Ford )

TRANSPORT: Will be provided from hotel to location.

DESIGN: Vestibule/Circus Tent

VISUAL EFFECTS: Model Shots  
Tent collapsing  
Tent lights  
Broken Bus Conductor

KEY PROPS: Tightrope  
Stilts  
medallion

PROP VEHICLES: Jeep  
Hearse  
Motorbike

APPROX. WRAP: 1800

CATERING: Breakfast 0730  
Lunch 1300  
Tea t.b.a.  
For approx. 75

MONDAY, 16TH MAY

LOCATION: The Circus Site  
Warmwell Quarry

CONTACT: Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 0830 (Breakfast from 0730)

TO SHOOT:

1.	<u>1/29 CIRCUS SITE</u> Nord asks clown for directions.	NORD Clown	Motorbike Highwire white face
2.	<u>1/39 CIRCUS SITE</u> Doctor & Ace arrive at circus	DOCTOR ACE Clown	unicycle white face costume change
3.	<u>1/41 CIRCUS SITE</u> Doctor & Ace walk towards tent.	DOCTOR ACE	
4.	<u>1/45 CIRCUS SITE</u> Doctor hears laughter Ace hears screams	DOCTOR ACE	
5.	<u>1/47 CIRCUS SITE</u> Doctor moves to tent. Ace listens.	DOCTOR ACE	
6.	<u>1/49 CIRCUS SITE</u> Doctor & Ace decide whether to enter. Clown welcomes them.	DOCTOR ACE CHIEF CLOWN	
7.	<u>2/1 CIRCUS SITE</u> Chief Clown waits. Ace & Doctor walk towards tent.	DOCTOR ACE CHIEF CLOWN	
8.	<u>2/3 CIRCUS SITE</u> Ace insists she heard screams. They enter.	DOCTOR ACE	
9.	<u>1/36 CIRCUS SITE</u> Captain & Mags arrive	CAPTAIN MAGS Clown	Stilts red nose face
10.	<u>1/31 CIRCUS SITE</u> Bellboy & clowns arrive.	BELLBOY CHIEF CLOWN 3 clowns	Hearse



MONDAY, 16TH MAY Contd.

11.	<u>1/33 CIRCUS SITE</u> Bellboy bundled out of hearse.	BELLBOY CHIEF CLOWN 3 clowns	Hearse
12.	<u>3/43 CIRCUS SITE</u> Ace & Deadbeat try to escape on Nord's bike - it's broken.	ACE DEADBEAT	motorbike jeep
13.	<u>2/5 CIRCUS SITE</u> Hearse arrives. Clowns carry Bus Conductor to tent.	2 Clowns broken Bus Conductor	Hearse
14.	<u>4/50 CIRCUS SITE</u> Circus tent on fire.	-	
15.	<u>4/18 CIRCUS SITE</u> Mags runs from tent. Clowns follow in hearse.	MAGS CHIEF CLOWN 4 clowns	Hearse
16.	<u>4/35 CIRCUS SITE</u> Hearse arrives at tent. They run towards circus.	ACE MAGS DEADBEAT	Hearse medallion
17.	<u>4/2 CIRCUS SITE</u> Tent lit up, we hear music etc.	-	
18.	<u>4/52 CIRCUS SITE</u> Survivors watch burning tent.	DOCTOR ACE MAGS DEADBEAT	
19.	<u>1/4 (Tardis screen shots)</u> (a) juggler shot (b) tent shot	Tumbling Clown	

TUESDAY, 17TH MAY

ARTISTES' CALLS:

Miss Dee Sadler ) Ready to leave  
Mr. Dean Hollingsworth ) Hotel Rembrandt  
at 0700

Mr. Sylvester McCoy ) Ready to leave  
Miss Sophie Aldred ) Hotel Rembrandt  
Mr. T.P. McKenna ) at 0800  
Miss Jessica Martin )

Mr. Chris Jury ) Ready to leave Hotel  
Mr. Paul Sadler ) Rembrandt at 1230  
Mr. Phil Sadler ) for lunch at 1300  
Mr. Patrick Ford ) then costume &  
make-up

TRANSPORT:

Will be provided from hotel to location.

DESIGN:

Bus - set ready by 0830

VISUAL EFFECTS:

Exploding Bus Conductor

KEY PROPS:

Earring  
Metal Box  
Body bag  
remote control unit

PROP VEHICLES:

Jeep  
Bus

APPROX. WRAP:

1800

CATERING:

Breakfast 0730  
Lunch 1300  
Tea t.b.a.  
For approx. 75

TUESDAY, 17TH MAY

LOCATION: Golden Pond  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

1.	<u>1/14 HIPPY SITE</u> Flowerchild arrives. She smiles at something we do not see.	FLOWERCHILD	Earring Bus
2.	<u>1/17 HIPPY SITE</u> Flowerchild at bus searches for box. She is grabbed by metal hand.	FLOWERCHILD BUS CONDUCTOR	Bus Earring Track L
3.	<u>1/20 HIPPY SITE</u> Flowerchild's body dragged off. Earring falls off.	FLOWERCHILD BUS CONDUCTOR	Bus Earring Track R
4.	<u>1/28 HIPPY SITE</u> Doctor & Ace arrive. Captain & Mags already there.	DOCTOR ACE CAPTAIN MAGS	Bus Jeep
5.	<u>1/30 HIPPY SITE</u> They all examine bus. Conductor attacks Captain & Doctor.	DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR	Bus Jeep
6.	<u>1/32 HIPPY SITE</u> Conductor attacks Captain who sends it after Doctor. Doctor confuses it, it blows itself up.	DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR	Bus Jeep
7.	<u>1/34 HIPPY SITE</u> Doctor & Ace lost their lift. Ace finds earring. They move on.	DOCTOR ACE Jeep (Cap/Mags)	Bus Jeep Earring

TUESDAY, 17TH MAY

- |     |                                                                                                                          |                                  |                                                 |
|-----|--------------------------------------------------------------------------------------------------------------------------|----------------------------------|-------------------------------------------------|
| 8.  | <u>4/8 HIPPY SITE</u><br>Deadbeat lingers. Ace finds metal box. Conductor stirs to life.                                 | ACE<br>DEADBEAT<br>BUS CONDUCTOR | Bus<br>medallion<br>metal box                   |
| 9.  | <u>4/11 HIPPY SITE</u><br>Ace tries to open box. Bus Conductor grabs Ace. Deadbeat mesmerized. Ace drops remote control. | ACE<br>DEADBEAT<br>BUS CONDUCTOR | metal box<br>remote control<br>medallion<br>Bus |
| 10. | <u>4/15 HIPPY SITE</u><br>Ace losing to Conductor. Deadbeat regains senses & helps Ace de-activate robot - it explodes.  | ACE<br>DEADBEAT<br>BUS CONDUCTOR | Bus<br>medallion                                |
| 11. | <u>1/27 HIPPY SITE</u><br>Flowerchild clearly dead.                                                                      | FLOWERCHILD                      | No earring                                      |
| 12. | <u>3/32 HIPPY SITE</u><br>Clowns return Conductor                                                                        | BUS CONDUCTOR<br>2 clowns        |                                                 |



WEDNESDAY, 18TH MAY

ARTISTES' CALLS:      Mr. Sylvester McCoy      ) To be ready to  
                         Miss Sophie Aldred      ) leave Hotel  
                         Mr. T.P. McKenna        ) Rembrandt at  
                         Miss Jessica Martin     ) 0700

                         Mr. Chris Jury         ) Ready to be on  
                         Mr. Ian Reddington     ) location at 1000  
                         Mr. Paul Sadler        )  
                         Mr. Phil Sadler        )  
                         Mr. Patrick Ford       )  
                         Mr. Alan Heap

                         Mr. Christopher Guard) To be on location  
                         Miss Dee Sadler        ) at 1600. Then to  
                                                        be made up & costume.

TRANSPORT:            Will be provided.

DESIGN:                Set ready by 0830

VISUAL EFFECTS:      Robot Head eyes  
                         collapsing table legs

KEY PROPS:            Table & Chairs  
                         Tea things  
                         Shovel  
                         remote control  
                         clubs

PROP VEHICLES:        Hearse  
                         Jeep

APPROX. WRAP:        1800

CATERING:            Breakfast    0730  
                         Lunch        1300  
                         Tea          t.b.a.  
                         For approx. 75

WEDNESDAY, 18TH MAY

LOCATION: The Blue Lagoon  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

1.	<u>1/19 CLEARING</u> Captain & Mags excavating robot. Sense arrival of Doctor & Ace introductions. Robot asks to be released.	DOCTOR ACE CAPTAIN MAGS ROBOT HEAD	Jeep
2.	<u>1/21 CLEARING</u> Captain boring. Mags & Ace continue excavation. Robot attacks them. Ace smashes it.	DOCTOR ACE CAPTAIN MAGS ROBOT HEAD	Jeep Collapsing table
3.	<u>1/23 CLEARING</u> doctor & Ace watch Captain & Mags drive off. They walk.	DOCTOR ACE CAPTAIN MAGS	Jeep
4.	<u>4/28 CLEARING</u> Mags, Deadbeat & Ace arrive at robot - still asking to be released.	ACE DEADBEAT MAGS ROBOT HEAD	remote control
5.	<u>4/30 CLEARING</u> clowns arrive & attack. Ace activates robot head it destroys clowns.	ACE DEADBEAT MAGS CHIEF CLOWN 4 clowns	TOWER Hearse remote control clubs
6.	<u>1/18 ROAD</u> Doctor feels something evil. They see 2 small figures in distance.	DOCTOR ACE CAPTAIN MAGS	Jeep

WEDNESDAY, 18TH MAY Contd..

7.	<u>4/32 CLEARING</u> They all get in hearse Deadbeat at wheel.	ACE MAGS DEADBEAT	Hearse
8.	<u>4/33 HEARSE</u> (interior) They are driving back to circus.	ACE MAGS DEADBEAT	Hearse
9.	<u>1/10 OPENING SECTION OF SCENE.</u>	BELLBOY FLOWERCHILD	BLUE LAGOON LOCATION
10.	<u>1/7 FIRST TWO SHOTS OF SEQUENCE</u>	BELLBOY FLOWERCHILD	
11.	<u>1/8 Dr. &amp; Ace's P.O.V. of Segonax</u>	-	Panning shot of Blue Lagoon

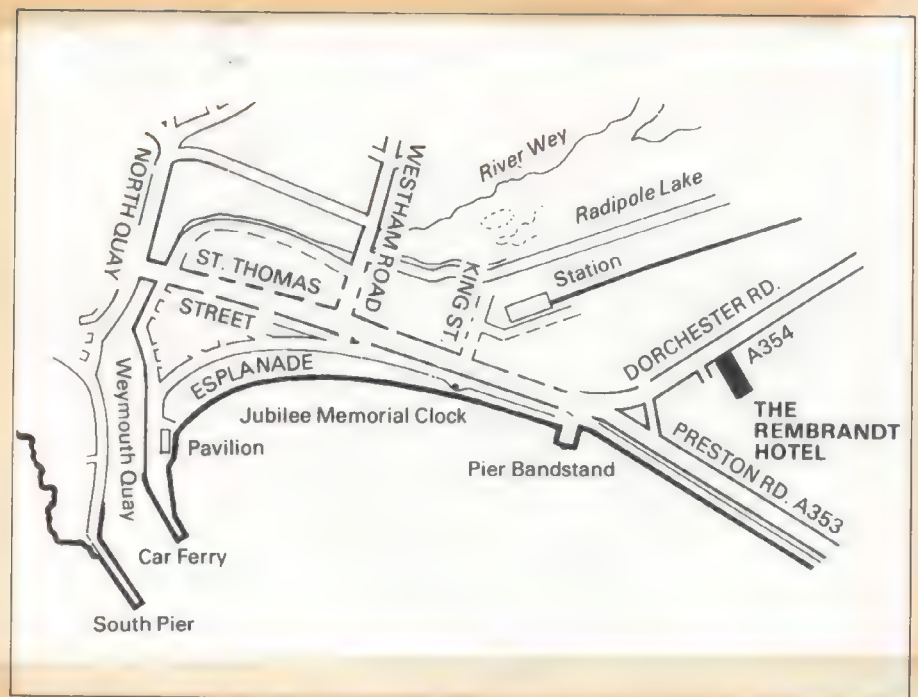
## THE HOTEL REMBRANDT

### Where we are

The Hotel Rembrandt is situated on the main A354 into Weymouth and has parking facilities for over eighty cars. The hotel is ideally situated close to both the beach and the town centre enabling you to leave your car safely without worry.

You may prefer to stay within the hotel complex which, as well as the amenities listed, also offers a coffee shop, a children's games room with television and video and a separate television lounge for adults.

Our aim is to make your stay as comfortable and relaxed as is possible.



Designed & Printed by Beric Tempest & Co. Ltd., St Ives, Cornwall Telephone 0736 752500



Directions from Rembrandt Hotel to Warmwell Quarry

Turn left out of the hotel bearing left at the roundabout locally signposted Wareham and Wimbourne A353. Continue along coast road for one mile approx. Then keep following the road bearing inland. You will pass through the villages of Osmington and Poxwell!

In 6.7 miles you will come to a roundabout, take the second exit (straight over) signposted Affpuddle and Crossways, B3390, continue through Warmwell past the Warmwell Leisure Centre, and shortly after this is the entrance to the Quarry on the left. It is signposted E.C.C. Quarries Mendip District, Warmwell Quarry, Warmwell

Parking

Go past the main entrance for 300 yards approx take the next left turn on the road signposted West Stafford and Dorchester and travel along this road for 0.8 mile - there is a gate on the left signposted BBC this is the parking and unit base.

Rembrandt Hotel- Warmwell. (9 miles approx.)







TRAVEL DAYS AND OVERNIGHTS FOR ARTISTES

<u>Artiste</u>	Fri. 13th	Sat. 14th	Sun. 15th	Mon. 16th	Tue. 17th	Wed. 18th
SYLVESTER McCOY		Trav o/n	o/n	o/n	o/n	Trav back
SOPHIE ALDRED		Trav o/n	o/n	o/n	o/n	Trav back
T.P. McKENNA		Trav o/n	o/n	o/n	o/n	Trav back
JESSICA MARTIN		Trav o/n	o/n	o/n	o/n	Trav back
PEGGY MOUNT		Trav o/n	o/n	Trav back		
CHRIS GUARD		Trav o/n	o/n	o/n	o/n	Trav back
DEE SADLER		Trav o/n	o/n	o/n	o/n	Trav back
CHRIS JURY		Trav o/n	o/n	o/n	o/n	Trav Back
IAN REDDINGTON		Trav o/n	o/n	o/n	o/n	Trav Back
DANIEL PEACOCK		Trav o/n	o/n	o/n	Trav back	
GIAN SAMMARCO		Trav o/n	o/n	Trav back		
DEAN HOLLINGSWORTH			Trav o/n	o/n	o/n	Trav Back
ALAN HEAP			Trav o/n	o/n	o/n	Trav Back
PHIL SADLER		Trav o/n	o/n	o/n	o/n	Trav Back
PAUL SADLER		Trav o/n	o/n	o/n	o/n	Trav Back
PATRICK FORD		Trav o/n	o/n	o/n	o/n	Trav Back

COACH WILL LEAVE TELEVISION CENTRE AT 0815 SATURDAY, 14TH  
IT WILL ALSO BE RETURNING TO LONDON ON WEDNESDAY, 18TH.



**Mondays to Fridays**








FOR NOTES PLEASE SEE OTHER SIDE

	1	MO	MX	1	1	B	1	1	P	1	F	1	S	1	M	S	1	1	N	P	1	1	1	1	B
London Waterloo	d			0245			0540	0644		0832	1028	0932		1032	1132		1232	1332			1432	1532			
Southampton	d	0017	0124	0446	0611	0714	0812			0942	1042		1142	1242	1330		1342	1442	1528		1542	1642			
Bournemouth	d	0101	0228	0616	0716	0757	0856			1016	1105	1116		1216	1316	1405	1416	1516	1605		1616	1716	1746		
Branksome	d			0621	0721	0802	0901			1021		1121		1221	1321		1421	1521			1621	1721	1751		
Parkstone (Dorset)	d			0624	0724	0805	0904			1024		1124		1224	1324		1424	1524			1624	1724	1754		
Poole	d	0112	0239	0629	0729	0810	0909			1029	1115	1129		1229	1329	1415	1429	1529	1615		1629	1728	1758		
Hamworthy	d			0634	0734	0815	0914			1034		1134		1234	1334		1434	1534			1634	1733	1803		
Holton Heath	d			0638	0739	0819																1737	1807		
Wareham	d	0123	0253	0643	0743	0824	0922			1041		1141		1241	1341		1441	1541			1641	1741	1811		
Wool	d	0131		0651	0751	0832	0930			1049		1149		1249	1349		1449	1549			1649	1748	1818		
Moreton (Dorset)	d			0659	0759	0839	0937			1057		1157		1257	1357		1457	1557			1657	1755	1825		
Dorchester South	d	0145	0319	0708	0808	0848	0947			1106		1206		1306	1406		1506	1606			1706	1803	1823		
Dorchester West	d					0829			1023			1238				1428			1628					1837	
Upton	d			0715	0815	0837	0954					1246				1436			1636		1713	1809	1839	1845	
Weymouth	a	0155	0332	0719	0819	0842	0902	0958	1036	1115		1215	1251	1315	1415	1440	1515	1615	1640	1717	1813	1843	1849		

## Saturdays

		1	IC	1	IC	1	1	1	IC	1	1			1		1	B	1		1	1		1
		①	E	①	L	S	①	①	L	P	①								①	P		①	
London Waterloo	d	1632		1730			1832	1932			2044	2252						0540				0832	
Southampton	d	1742	1746	1843	1927		1947	2042	2137		2217	0124	0124					0714			0812	0942	
Bournemouth	d	1816	1825	1920	2010		2021	2116	2214		2302	0228		0616			0716		0757		0856	1016	
Branksome	d	1821		1925			2026	2121			2307			0621			0721		0802		0901	1021	
Parkstone (Dorset)	d	1824		1928			2029	2124			2310			0624			0724		0805		0904	1024	
Weymouth	d	1829	18435	1933	20420		2034	2129	22424		2315	0239		0629			0729		0810		0909	1029	
Wimworthy	d	1834		1938			2039	2134			2320			0634			0734		0815		0914	1034	
Holton Heath	d																						
Wareham	d	1841		1945			2046	2141			2326	0253		0641			0741		0822		0922	1041	
Wool	d	1849		1953			2054	2149			2335			0649			0749		0830		0930	1049	
Moreton (Dorset)	d	1857		2000			2101	2157			2342			0657			0757		0838		0937	1057	
Dorchester South	d	1906		2009			2110	2206			2351	0319		0708			0806		0846		0947	1106	
Dorchester West	d					2056				2235							0829			1023			
Upwey	d			2016		2105				2243							0814	0837			0954		
Weymouth	a	1917		2023		2110	2122	2215		2247	0001	0332		0715			0819	0837			0954		
													0332		0719			0814	0841	0857		0958	1036
																						1115	

## Saturdays

																														
		R	S	S	S	S	M	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
London Waterloo	d		09 32			10 32		11 32		13 30		12 32		13 32		14 32	15 32			16 32		17 32		18 32						
Southampton	d	10 28	10 42			11 42		12 42		13 42	14 30	13 42	14 42		15 42	16 42			17 42	17 47	18 42		19 42							
Bournemouth	d		11 05			12 16		13 16		14 05		14 16		15 16		16 16	17 16			18 16	18 25	19 16		20 16						
Branksome	d					11 21		12 21				14 21		15 21		16 21	17 21			18 21		19 21		20 21						
Parkstone (Dorset)	d					11 24		12 24				14 24		15 24		16 24	17 24			18 24		19 24		20 24						
Poole	d		11 15			11 29		12 29		14 15		14 29		15 29		16 29	17 29			18 29	18 35a	19 29		20 29						
Hamworthy	d					11 34		12 34				14 34		15 34		16 34	17 34			18 34		19 34		20 34						
Holton Heath	d																													
Wareham	d					11 41		12 41				14 41		15 41		16 41	17 41			18 41		19 41		20 41						
Wool	d					11 49		12 49				14 49		15 49		16 49	17 49			18 49		19 49		20 49						
Moreton (Dorset)	d					11 57		12 57				14 57		15 57		16 57	17 57			18 56		19 56		20 56						
Dorchester South	d					12 06		13 06				15 06		16 06		17 06	18 06			19 06		20 06		21 06						
Dorchester West	d			12 38							14 28			16 28					18 37				20 56							
Upwey	d			12 46							14 36			16 36					18 45				21 05							
Weymouth	a			12 15	13 51		13 15		14 15		14 40	15 15		16 15	16 41		17 13	18 13		18 50	19 15		20 15	21 05	21 18					

## Saturdays

## Sundays

		1 ①	1 L	1 P	1 ④			1 H	1 G		1 T	1 J		1 H	1 L	1		1 J	1 H		1 L	1 L	
London Waterloo	d	1932			2044	2252					0830	0844		0930	0944	1044		1144	1144		1244	1344	
Southampton	d	2042	2137		2217	0054		0054	0727	0811		0845	1017		1045	1117	1217		1317	1317		1417	1517
Bournemouth	d	2116	2214		2302	0200		0200	0808	0902		1018	1105		1118	1205	1305		1405	1405		1505	1605
Blanksome	d	2121			2207				0812	0907		1024	1110		1124	1210	1310		1410	1410		1510	1610
Parkstone (Dorset)	d	2124			2310					0910		1027	1113		1127	1213	1313		1413	1413		1513	1613
Poole	d	2129	22a24		2314	0211		0211	0819	0915		1031	1118		1131	1218	1315		1418	1418		1518	1618
Hamworthy	d	2134			2320				0920			1036	1123		1136	1223	1323		1423	1423		1523	1623
Holton Heath	d																						
Wareham	d	2141			2326	0231		0231	0831	0927		1043	1130		1143	1230	1330		1430	1430		1530	1630
Wool	d	2149			2335				0839	0935		1051	1138		1151	1238		1438	1438		1538	1638	
Moreton (Dorset)	d	2157			2342				0846	0943		1059	1146		1159	1246	1346		1446	1451		1551	1651
Dorchester South	d	2206			2351	0259		0259	0855	0952		1108	1155		1211	1255	1355		1455	1500		1600	1700
Dorchester West	d			2235																			
Upwey	d			2243																			
Weymouth	a	2215		2247	0001	0310		0310	0904	1001		1115	1202		1214	1220	1304	1404		1504	1509	1609	1709

## Sundays

[illegible]

[illegible][illegible]

		1	IC	1	1	1	IC	1	1	1	1	IC	1	1	1	1	1	1	1	1	1	
		①	⇄ M	①	P	①	⇄ L	①	C	①	①	⇄ L	C	①	①	B	1	1	P	1		
Weymouth	d	1132		1228	1256	1332		1432	1458	1532		1632		1704	1737	1854	1935	1946	2100	2115	2253	2338
Upwey	d			1234	1302				1504					1710	1742	1859	1941	1952	2106	2121		2344
Dorchester West	d				1311				1514					1720			1950			2130		
Dorchester South	d	1145		1245		1345		1445		1545		1646			1750		1907		2007	2148		2308
Moreton (Dorset)	d	1152		1252		1352		1452		1552		1653			1757		1914		2014	2125		2315
Wool	d	1158		1258		1358		1458		1558		1659			1802		1919		2020	2131		2321
Wareham	d	1207		1307		1407		1507		1607		1707			1810		1927		2028	2139		2329
Holton Heath	d																					
Hamworthy	d	1214		1314		1414		1514		1614		1715			1816		1933		2036	2147		2337
Poole	d	1220	1240	1320		1420	1455	1520		1620		1720	1732		1821		1938		2041	2153		2342
Parkstone (Dorset)	d	1224		1324		1424		1524		1624		1724			1825		1942		2045	2157		2346
Branksome	d	1228		1328		1428		1528		1628		1728			1828		1945		2049	2201		2350
Bournemouth	a	1233	1251	1333		1433	1505	1533		1633		1733	1742		1833		1950		2054	2206		2355
Southampton	a	1307	1322	1407		1507	1540	1607		1707		1807	1816		1907		2039		2135	2259		0048
London Waterloo	d	1418		1518		1618		1718		1818		1918			2018		2210		2304			0245

		I	H	J	A	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z		
Weymouth	d		0821	0848	0951		1034		1140	1251		1348	1430	1451		1530		1630				1726	1806	1851	1948	2051			2242	2348	
Upwey	d		0827	0854			1040					1354										1732		1821	1954						
Dorchester West	d																														
Dorchester South	d		0838	0905	1005		1051		1154	1305		1405	1443	1505		1543		1643				1743		1805	1905	2005	2105			0056	0002
Moreton (Dorset)	d		0845	0912	1012		1058		1201	1312		1412	1450	1512		1550		1650				1750			1912	2012	2121			2303	
Wool	d		0851	0918	1018		1104		1207	1318		1418	1456	1518		1556		1656				1756			1918	2018	2118			2319	0013
Wareham	d		0905	0926	1026		1126		1226	1326		1426	1505	1526		1605		1705				1805			1926	2026	2120			2317	0021
Holton Heath . . .	d																														
Hamworthy	d		0912	0934	1034		1134		1234	1334		1434	1518	1534		1612		1712				1812			1934	2034	2134				
Poole	d	0739	0918	0939	1039		1139		1239	1339		1439	1518	1539		1618		1718				1818			1939	2039	2139				
Parkstone (Dorset)	d	0743	0922	0943	1043		1143		1243	1343		1443	1522	1543		1622		1722				1822			1943	2043	2143			2328	00a32
Branksome	d	0747	0926	0947	1047		1147		1247	1347		1447	1526	1547		1626		1726				1826			1947	2047	2147				
Bournemouth	a	0752	0931	0952	1052		1152		1252	1352		1452	1531	1552		1631		1731				1831			1952	2052	2152			2340	
Southampton	a	0841	1005	1041	1141		1241		1341	1441		1541	1605	1641		1705		1805				1905			2041	2141	2241			0022	
London Waterloo .	a	1014	1120	1214	1314		1414		1514	1614		1714	1720	1814		1820		1920				2020			2215	2314	0016				



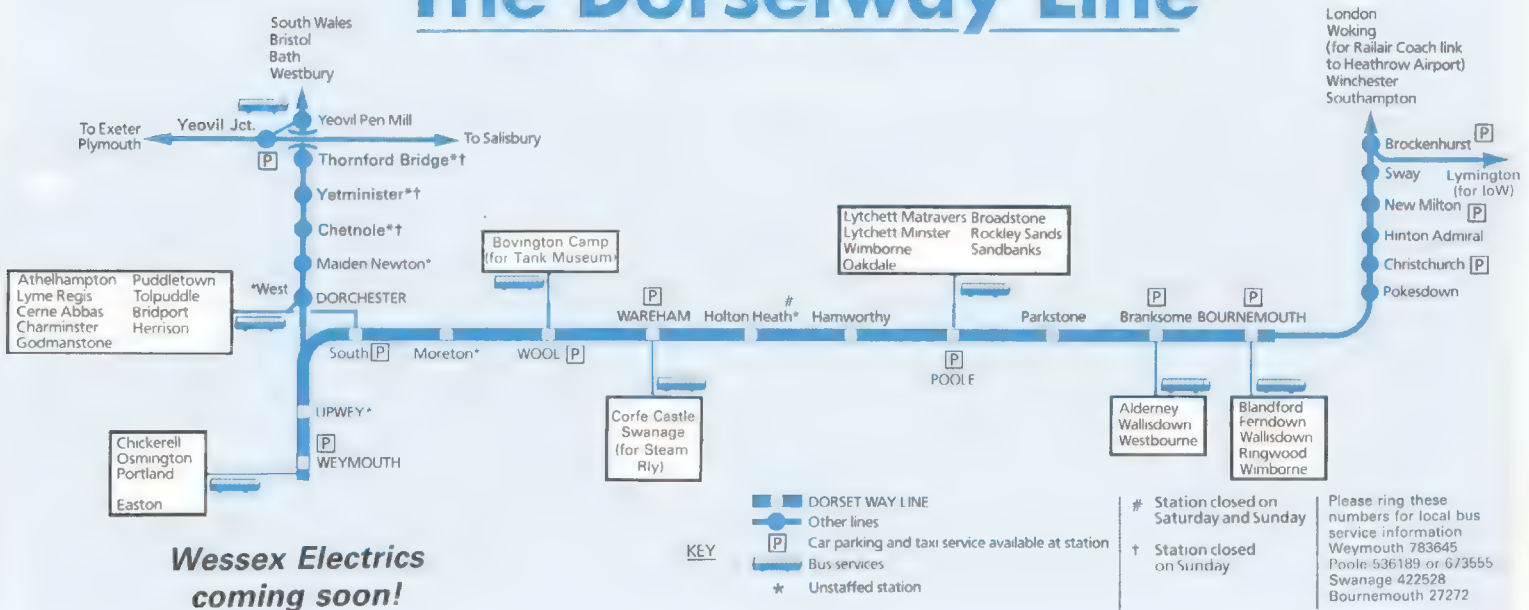
## DORSETWAY - THE SERVICE AT YOUR SERVICE

Whether you are a resident or a holidaymaker you will find Dorsetway will help you get about easily, comfortably and quickly. The line takes you through some delightful scenery to add to your pleasure, so whether its a day out in Bournemouth or Weymouth, a visit to Poole or Dorchester, or getting away from it all in the quieter surroundings of Moreton or Wareham, Dorsetway is the service at your service.

Please ring any of these numbers for further details of train services, fares and other facilities:

- Bournemouth (07 15 - 21 00 Mondays to Saturday)  
(08 00 - 21 00 Sundays)
- Weymouth (07 15 - 21 00 Mondays to Saturday)  
(08 00 - 21 00 Sundays)
- London (24 hours continuous service)

## The Dorsetway Line



## Notes

- B** To/From Bristol Temple Meads
- C** To/From Cardiff
- D** Until 1st January 1988 and from 27 March 1988
- E** To/From Edinburgh & Glasgow 'The Wessex Scot'
- F** To/From Wolverhampton
- G** To/From Eastleigh
- H** From 27 March 1988
- J** Until 20 March 1988
- K** To/From Basingstoke
- L** To/From Liverpool Lime St
- M** To/From Manchester Piccadilly
- N** To/From Newcastle
- P** To/From Westbury
- R** To/From Wolverhampton
- S** To/From Swindon
- T** From 27 March 1988 runs through from London and Southampton (until 20 March runs Bournemouth-Weymouth only)
- V** Until 25 October 1987
- W** From 01 November 1987
- MX** Mondays Excepted
- MO** Mondays Only
- WO** Wednesdays Only

- a** Arrival Time
- d** Departure Time
- Times shown in *italics* are connection times
- Train does not run during the full period of the timetable, see column notes
- 1** Also conveys First Class accommodation
- ①** Hot and cold snacks available between Bournemouth and London or V.V.
- ☞** Buffet Service of drinks and cold snacks available for all or part of the journey
- ☑** Inter-City train: also conveys First Class accommodation

Engineering works may affect train services at weekends, passengers are advised to make a final check at information offices or local telephone enquiry bureaux, before travelling.

**BOURNEMOUTH-WEYMOUTH ELECTRIFICATION**  
The line between Bournemouth and Weymouth is being prepared for electrification, and on occasions trains may be subject to slight delay.

PROJECT NO: 50/LDL K231K

O.B. SCHEDULE FOR  
\*\*\*\*\*

"D O C T O R   W H O" 7J

"The Greatest Show in the Galaxy"

By

Stephen Wyatt

SATURDAY, 14TH MAY - WEDNESDAY, 18TH MAY 1988

Producer .....	JOHN NATHAN-TURNER
Director .....	ALAN WAREING
Script Editor .....	ANDREW CARTMEL
Production Associate .....	JUNE COLLINS
Production Manager .....	SUZANNA SHAW
A.F.M.'s .....	DAVID TILLEY
	DUNCAN McALPINE
Production Assistant .....	ALEX TODD
Producer's Secretary .....	KATE EASTEAL
Designer .....	DAVID LASKEY
Design Assistant .....	JULIA GREYSTY
Properties Buyer .....	BOB BLANKS
Costume Designer .....	ROS EBBUTT
Costume Assistant .....	SARAH JANE ELLIS
Dressers.....	DEBBIE ROBERTS
	TIM BONSHAW
	MICHAEL JOHNSTON
Make-up Designer .....	DEE BARON
Make-up Assistants .....	HELEN JOHNSON
	SINETRA SASTRY
	MARK PHILLIPS
Visual Effects Designer.....	STEVE BOWMAN
O.B. Lighting .....	IAN DOW
O.B. Engineering Manager .....	BRIAN JONES
O.B. Sound .....	DOUG WHITTAKER
O.B. Camera Supervisor .....	BARRY CHASTON
O.B. Cameraman .....	ALAN JESSOP
Vision Mixer.....	FRED LAW
O.B. Senior Engineer .....	ROGER NEAL
O.B. VT Engineer .....	STEVE PRESTON
Video Effects .....	DAVE CHAPMAN
Production Operative Sup. ....	VIC YOUNG
Production Operatives .....	NEVILLE KUHN
	JEFF HOWE
	PAT O'CONNELL

ATLANTA Hotel  
TS4 ESPANOL, Wagon  
B44 TWP

Avi's - Lente

Coach.  
COW



"DOCTOR WHO: The Greatest Show in the Galaxy"

O.B. CAST LIST

THE DOCTOR .....	241	SYLVESTER McCOY
ACE .....	242	SOPHIE ALDRED
THE CAPTAIN .....	223 <del>224</del>	T.P. McKENNA
MAGS .....	222	JESSICA MARTIN
STALLSLADY .....	—	PEGGY MOUNT
BELLBOY .....	220	CHRISTOPHER GUARD
FLOWERCHILD .....	245	DEE SADLER
DEADBEAT .....	263	CHRIS JURY
CHIEF CLOWN .....	214	IAN REDDINGTON
NORD .....	204	DANIEL PEACOCK
WHIZZKID .....	269	GIAN SAMMARCO
BUS CONDUCTOR .....		DEAN HOLLINGSWORTH
3 CLOWNS .....		PAUL SADLER
		PHIL SADLER
		PATRICK FORD
TUMBLING CLOWN .....		ALAN HEAP

HOTEL

Please note everyone is responsible for his/her own hotel bill. Anyone who books out early is responsible for informing the hotel and is liable for any charges incurred.

TRAVEL

Please make sure you confirm your travel arrangements with David Tilley and Duncan McAlpine, the A.F.M.'s

UNIT CALL

The unit call time in the schedule is the time at which we will start rehearsing/shooting. i.e. After breakfast.

CALLS

All artists calls will be confirmed by David Tilley and Duncan McAlpine.

LOCATIONS

This quarry is a working quarry. PLEASE BE CAREFUL. Bring wellies and anoraks.

POSSIBLE SCHEDULE CHANGES

Please note that the schedule is subject to change. Please bear with us!!!!

Please note that if anyone invites guests to the location they should check with the Production Manager First. Unfortunately, due to costs, the location catering will not be available to any guests.

PRESS AND PUBLICITY

There will be photographers and reporters from Picture Publicity, BBC Enterprises and Radio Times on location - more details to follow.

All press MUST be cleared with John Nathan Turner.

TRAVEL ARRANGEMENTS

All Artists needed on location for Saturday, 14th please report to Television Centre for coach leaving at 0815.  
Costume and make-up at location.

The coach will be available for travelling back to London on Wednesday, 18th.

USEFUL NUMBERS

Location Contact:

Mr.

Mr.

E.C.C. Quarries  
Warmwell Quarry  
Warmwell  
Near Dorchester  
Dorset

Production Hotel:

Hotel Rembrandt  
12 Dorchester Road  
Weymouth  
Dorset

Costume Hotel:

Treberbyn Court Hotel  
65 Dorchester Road  
Weymouth

Make-Up Hotel:

Hotel Rex  
29 The Esplanade  
Weymouth

Caterers:

Fiona's Fayre  
6 Porters House  
Porters Lane,  
Town Quay  
Southampton

Cellnet car phone:

If phoning from BBC premises

If phoning to BBC premises

then the number



USEFUL NUMBERS Contd...

British Rail:

Waterloo  
Weymouth

Red Star:

Dorchester South

Quarter to every hour  
Mon-Sat 0800-1800  
Sun 0800-1600

Recorded Information:

Police:

Chief Inspector  
Dorchester Police

ext.

Inspector  
Wareham Police

Taxis:

'A' Line

Weymouth Taxis

Hospitals:

Weymouth Hospital  
Melcombe Avenue  
Weymouth

Dorchester County Hospital  
Prince's Street  
Dorchester

Weatherline:

for South West England  
Bournemouth

A.A. Bournemouth:

Breakdown & Information

USEFUL NUMBERS Contd....

## Portaloos:

## Alphabet Services

Doctor:

Dr.

Dentist:

Dr.

Deputy Head Series/Serials

Colin Rogers

Manager

Guy Gilks

Producer's Office  
Secretary

Kate Eastéal

## Location Facilities

Helen Gregyar

Location Transport  
Kendal Avenue

Nightline

SATURDAY, 14TH MAY

ARTISTES' CALLS: ✓ Mr. T.P. McKenna ) Travel on coach from  
✓ Miss Jessica Martin ) T.C. On site at  
✓ Mr. Ian Reddington ) 1115 for costume  
✓ Miss Sophie Aldred ) & make-up.  
✓ Mr. Chris Jury )  
Mr. Paul Sadler ) Make-up & costume  
Ms Dee Bell ) calls t.b.a.

✓ Mr. Sylvester McCoy ) <sup>2.15 CAR.</sup> On location for  
✓ Miss Peggy Mount ) 1530  
✓ Mr. Daniel Peacock ) Make-up & costume  
on site  
Bus. — ✓ Sam Imanes!

TRANSPORT: Will be provided from Hotel Rembrandt, Weymouth to location. Taxi. 200  
Please liaise with Mr. David Tilley  
Mr. Duncan McAlpine for call times.

DESIGN: Roadside stall  
Tardis

VISUAL EFFECTS: Kites  
Hearse control panel  
backfiring motorbike

KEY PROPS: remote control unit  
medallion

PROP VEHICLES: Tardis  
Hearse  
Motorbike  
Horse & cart

APPROX. WRAP: 1800

CATERING: Lunch 1300  
Tea t.b.a.  
For approx. 75

SATURDAY, 14TH MAY 1988

LOCATION: Skinner's Road  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: To quarry - see directions & Map.  
Areas within quarry signposted.

PARKING: At unit base - see directions to  
location

UNIT CALL: Ready to shoot at 2.00 p.m.  
Lunch at 13.00

TO SHOOT:

1.	1/24 COUNTRY ROAD Jeep passes hearse. Clowns control kites.	CAP/MAGS in jeep CHIEF CLOWN Clown Driver	(Sun 3) Jeep Hearse kites
2.	4/20 COUNTRY ROAD Deadbeat & Ace run down road.	ACE DEADBEAT	Track 1.45 same
3.	4/24 COUNTRY ROAD Ace & Deadbeat meet Mags.	ACE DEADBEAT MAGS	Track Hearse in b/g medallion
4.	4/4 COUNTRY ROAD (crystal ball insert) Ace & Deadbeat arrive at road near bus.	ACE DEADBEAT	No bus in shot. medallion
5.	4/25 COUNTRY ROAD Hearse driving along	-	(Sun 4) Hearse
6.	4/26 COUNTRY ROAD Ace, Deadbeat & Mags race off to robot head area.	ACE DEADBEAT MAGS	medallion remote control 1.45 same
7.	1/8A ROADSIDE STALL Tardis arrives	DOCTOR ACE STALLSLADY	Tardis horse & cart
8.	1/8B ROADSIDE STALL Doctor & Ace ask Stallsldy for directions.	DOCTOR ACE STALLSLADY	horse & cart

N.B. 1 shot for this sequence at Blue Lagoon - see 18th May



SATURDAY, 14TH MAY Contd...

- 
- |    |                                                                                                    |                                     |                                   |
|----|----------------------------------------------------------------------------------------------------|-------------------------------------|-----------------------------------|
| 9. | <u>1/15 ROADSIDE STALL</u><br>Nord arrives, his bike breaks<br>down & he's rude. He drives<br>off. | DOCTOR<br>ACE<br>STALLSLADY<br>NORD | (20)<br>motorbike<br>horse & cart |
|----|----------------------------------------------------------------------------------------------------|-------------------------------------|-----------------------------------|
- 
- |     |                                                                                                         |                             |                         |
|-----|---------------------------------------------------------------------------------------------------------|-----------------------------|-------------------------|
| 10. | <u>1/11 ROADSIDE STALL</u><br>Doctor & Ace eat fruit from<br>stall. Doctor uses charm<br>on Stallslady. | DOCTOR<br>ACE<br>STALLSLADY | (50N11)<br>horse & cart |
|-----|---------------------------------------------------------------------------------------------------------|-----------------------------|-------------------------|
-

SUNDAY, 15TH MAY Contd..

ARTISTS' CALLS: Mr. Daniel Peacock) To depart Hotel  
Mr. Gian Sammarco ) Rembrandt at 0700

Miss Peggy Mount )  
Mr. Christopher Guard) To depart Hotel  
Mr. Ian Reddington ) Rembrandt at 0830  
Miss Jessica Martin )  
Mr. Paul Sadler )  
Mr. Phil Sadler )  
Mr. Patrick Ford )

Mr. Sylvester McCoy ) To depart Hotel  
Miss Sophie Aldred ) Rembrandt at 1015  
Miss Dee Sadler )

All Costume & make-up calls to be confirmed  
Saturday evening.

TRANSPORT: Will be provided from hotel to  
location.

DESIGN: Landing Base (set ready by 0830)  
Roadside Stall

VISUAL EFFECTS: Hearse control panel  
Landing Base - smoke fx  
kites  
backfiring motorbike  
circus explosions

KEY PROPS: Chief Clown's medallion

PROP VEHICLES: Hearse  
Horse & cart  
Motorbike  
BMX

APPROX. WRAP: 1800

CATERING: Breakfast 0730  
Lunch 1300  
Tea t.b.a.  
For approx. 75

11/22  
11/25  
11/22  
11/25  
Unit moves.

173

16

11/18

11/21

11/22

11/23

11/24

Classroom Schedule

11/25 - 11/26 - 11/27 - 11/28 - 11/29 - 11/30 - 12/1 - 12/2 - 12/3 - 12/4 - 12/5 - 12/6 - 12/7 - 12/8 - 12/9 - 12/10 - 12/11 - 12/12 - 12/13 - 12/14 - 12/15 - 12/16 - 12/17 - 12/18 - 12/19 - 12/20 - 12/21 - 12/22 - 12/23 - 12/24 - 12/25 - 12/26 - 12/27 - 12/28 - 12/29 - 12/30 - 12/31

Final Review

11/5

11/22

11/25

Classroom Move

11/73

11/12

11/16

11/9

11/12 Classroom

11/15

Classroom Schedule

SUNDAY, 15TH MAY 1988

LOCATION: Skinner's Road  
Warmwell Quarry

CONTACT: Mr. Rodney Maloney &  
Mr. Roger Barnes  
0305 852256

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from  
07.30)

TO SHOOT:

*Handwritten notes:*  
Nord 2 1/2 miles  
Bellboy 8.30  
Time did 8.30  
D. 8.30  
Ace  
Ala Heap 8.30  
All Clowns 9.00  
Ch. Clow 9.00  
CAPT 10.00 - 9.00 on road  
MAGS 10.00 - 9.00 on road  
Buccaduta (Rab)  
Roadbeat 12.30 then m/c

1.	1/5 LANDING BASE Nord materialises at base.	NORD	motorbike
2.	1/22 LANDING BASE Whizzkid materialises.	WHIZZKID	BMX
3.	1/12 COUNTRY ROAD Nord drives along - his bike makes unhealthy noises.	NORD	motorbike tracking car
4.	1/26 ROADSIDE STALL Bellboy collapses by stallslady. Clowns arrive & drag him away.	STALLSLADY BELLBOY CHIEF CLOWN 3 clowns	Hearse horse & cart kites
5.	1/37 ROADSIDE STALL Whizzkid asks stallslady for directions.	WHIZZKID STALLSLADY	horse & cart BMX
6.	4/21 COUNTRY LANE Mags runs past stallslady. She blocks road & hearse is blocked.	MAGS STALLSLADY CHIEF CLOWN 3 clowns	Hearse horse & cart
7.	4/51 COUNTRY LANE Stallslady comments on circus explosions.	STALLSLADY	horse & cart Vs Fx explosions
8.	1/25 COUNTRY ROAD Doctor & Ace leap out of path of hearse.	DOCTOR ACE	Hearse Radio mics.



SUNDAY, 15TH MAY 1988

- |     |                                                                                                                                                            |                                                                |                                                                             |
|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|-----------------------------------------------------------------------------|
| 9.  | <u>1/9 COUNTRYSIDE</u><br>Hearse stops. Clowns point to kites then follow them.<br><br>N.B. Kites shot by 2nd unit.                                        | CHIEF CLOWN<br>1 clown driver                                  | Hearse kites<br><br>86 steps.<br>88 "<br>91 "                               |
| 10. | <u>1/16 COUNTRYSIDE</u><br>Bellboy attracts kites. They follow him.                                                                                        | BELLBOY H/A.<br><del>1/16</del>                                | Kites                                                                       |
| 11. | <u>1/7 COUNTRYSIDE</u><br>split locn Blue Lagoon/Road/Sandpile.<br><br>(B) ROAD (3rd shot of sequence)<br>Flowerchild & Bellboy running. They continue on. | (1/7) No Track.<br><br>BELLBOY<br>FLOWERCHILD<br><br>2nd unit. | NO KITES IN THIS SECTION<br><br>1st 2 shots @ Blue Lagoon<br>4th shot - 14. |
| 12. | <u>1/10 COUNTRY ROAD</u><br>split locn Road/Blue Lagoon<br><br>Bellboy walks onto road. Sees no kites.                                                     | BELLBOY<br><br>(1/10) STEPS..<br>Single car                    |                                                                             |
| 13. | <u>1/13 COUNTRYSIDE</u><br>Clowns have lost hippies. Kites move on & they follow.<br><br>N.B. Kites shot by 2nd unit if necessary.                         | CHIEF CLOWN<br>1 clown driver<br><br>Batter                    | Hearse<br>Pan down from kites<br>7/11/88                                    |
| 14. | <u>1/7 COUNTRYSIDE</u><br><br>(C) SANDPILE<br>Last shot of scene.                                                                                          | BELLBOY<br>FLOWERCHILD                                         | 4th & last shot in seqn.<br><br>2 kites                                     |

MONDAY, 16TH MAY

ARTISTES' CALLS: Mr. Sylvester McCoy ) Ready to leave Hotel  
Miss Sophie Aldred ) Rembrandt at 0700  
Mr. T.P. McKenna )  
Miss Jessica Martin ) N.B. exact calls  
Mr. Daniel Peacock ) t.b.a. depending  
Mr. Alan Heap ) on progress

Mr. Christopher Guard ) Ready to leave  
Mr. Ian Reddington ) Hotel Rembrandt  
Mr. Chris Jury ) at 1015  
Mr. Dean Hollingsworth ) N.B. exact calls  
Mr. Paul Sadler ) t.b.a.  
Mr. Phil Sadler )  
Mr. Patrick Ford )

TRANSPORT: Will be provided from hotel to  
location.

DESIGN: Vestibule/Circus Tent

VISUAL EFFECTS: Model Shots  
Tent collapsing  
Tent lights  
Broken Bus Conductor

KEY PROPS: Tightrope  
Stilts  
medallion

PROP VEHICLES: Jeep  
Hearse  
Motorbike

APPROX. WRAP: 1800

CATERING: Breakfast 0730  
Lunch 1300  
Tea t.b.a.  
For approx. 75

MONDAY, 16TH MAY

LOCATION: The Circus Site  
Warmwell Quarry

CONTACT: Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 0830 (Breakfast from 0730)

TO SHOOT:

1.	<u>1/29 CIRCUS SITE</u> Nord asks clown for directions.	NORD Clown	Motorbike Highwire white face
2.	<u>1/39 CIRCUS SITE</u> Doctor & Ace arrive at circus	DOCTOR ACE Clown	unicycle white face costume change
3.	<u>1/41 CIRCUS SITE</u> Doctor & Ace walk towards tent.	DOCTOR ACE	
4.	<u>1/45 CIRCUS SITE</u> Doctor hears laughter Ace hears screams	DOCTOR ACE	
5.	<u>1/47 CIRCUS SITE</u> Doctor moves to tent. Ace listens.	DOCTOR ACE	
6.	<u>1/49 CIRCUS SITE</u> Doctor & Ace decide whether to enter. Clown welcomes them.	DOCTOR ACE CHIEF CLOWN	
7.	<u>2/1 CIRCUS SITE</u> Chief Clown waits. Ace & Doctor walk towards tent.	DOCTOR ACE CHIEF CLOWN	
8.	<u>2/3 CIRCUS SITE</u> Ace insists she heard screams. They enter.	DOCTOR ACE	
9.	<u>1/36 CIRCUS SITE</u> Captain & Mags arrive	CAPTAIN MAGS Clown	Stilts red nose face
10.	<u>1/31 CIRCUS SITE</u> Bellboy & clowns arrive.	BELLBOY CHIEF CLOWN 3 clowns	Hearse

MONDAY, 16TH MAY Contd.

11.	<del>1/33 CIRCUS SITE</del> Bellboy bundled out of hearse.	BELLBOY CHIEF CLOWN 3 clowns	Hearse
12.	<del>3/43 CIRCUS SITE</del> ACE & Deadbeat try to escape on Nord's bike - it's broken.	ACE DEADBEAT	<del>motorbike</del> jeep
13.	2/5 CIRCUS SITE Hearse arrives. Clowns carry Bus Conductor to tent.	2 Clowns broken Bus Conductor	Hearse
14.	<del>4/50 CIRCUS SITE</del> Circus tent on fire.	DOCTOR.	
15.	4/18 CIRCUS SITE Mags runs from tent. Clowns follow in hearse.	MAGS CHIEF CLOWN 4 clowns	Hearse
16.	<del>4/35 CIRCUS SITE</del> Hearse arrives at tent. They run towards circus.	ACE MAGS DEADBEAT	Hearse medallion
17.	<del>4/2 CIRCUS SITE</del> Tent lit up, we hear music etc. + 4th Red tent.		
18.	<del>4/52 CIRCUS SITE</del> Survivors watch burning tent.	DOCTOR ACE MAGS DEADBEAT	
19.	1/4 (Tardis screen shots) (a) juggler shot (b) tent shot	Tumbling Clown	



TUESDAY, 17TH MAY

11  
Alarm  
5:30  
6:45

ARTISTES <sup>FN</sup> 07:15: <sup>on loc</sup> Miss Dee Sadler - (600) Ready to leave 8:30 <sup>on loc</sup>  
Bus 1 7:15 1845 - Mr. Dean Hollingsworth ) Hotel Rembrandt 8:30 <sup>on loc</sup>  
at 07:00 Bus.

Bus 2 8:00 164 <sup>on loc</sup> Mr. Sylvester McCoy. 7) Ready to leave } 9:15 <sup>on loc</sup>  
1845 Miss Sophie Aldred ) Hotel Rembrandt }  
1545 Mr. T.P. McKenna (late Jan) at 0800 }  
1545 Miss Jessica Martin 5.)

D To be on loc 1200

CAR 7:10 1845 11:00 Mr. Chris Jury (130) Ready to leave Hotel 11:30 <sup>on loc</sup>  
1845 Mr. Paul Sadler Rembrandt at 11:30 <sup>on loc</sup>  
1845 Mr. \*Phil Sadler for lunch at 1:00 on loc 4.  
Bus 4 2:30 1845 3pm. Mr. \*Patrick Ford 34 then costume & Ready 4:30  
Chief from Ian 300 make-up

11:00 S/B - 3pm Phone Home  
TRANSPORT: 645

Will be provided from hotel to location.

DESIGN: Bus - set ready by 0830

VISUAL EFFECTS: Exploding Bus Conductor

KEY PROPS: Earring  
Metal Box  
Body bag  
remote control unit

PROP VEHICLES: Jeep  
Bus

APPROX. WRAP: 1800

CATERING: Breakfast 0730  
Lunch 1300  
Tea t.b.a.  
For approx. 75

Pre-ups

117B. Bell Guy / Planchard

NOTE - CHIEF LION - IAN REDDINGTON - Called but NOT USED ON DANCE  
STAND BY DAY - MADE-UP Fully on location.  
- 17 for Ep 1/13.  
• Bell Guy - Chris Guard - called on Stand by day  
and used for Eps 1/7 & 1/10

TUESDAY, 17TH MAY

LOCATION: Golden Pond  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

1. ~~3~~ 2. 1/14 HIPPI SITE FLOWERCHILD Earring  
Flowerchild arrives. She smiles Bus  
at something we do not see.

2. 1/17 HIPPI SITE FLOWERCHILD Bus  
Flowerchild at bus searches BUS CONDUCTOR Earring  
for box. She is grabbed by Track L  
metal hand.

3. 1/20 HIPPI SITE FLOWERCHILD Bus  
Flowerchild's body dragged off. BUS CONDUCTOR Earring  
Earring falls off. Track R

4. 1/28 HIPPI SITE DOCTOR Bus  
Doctor & Ace arrive. Captain ACE Jeep  
& Mags already there. CAPTAIN  
MAGS

5. 1/30 HIPPI SITE DOCTOR Bus  
They all examine bus. Conductor ACE Jeep  
attacks Captain & Doctor. CAPTAIN  
MAGS  
BUS CONDUCTOR

6. 1/32 HIPPI SITE DOCTOR Bus  
Conductor attacks Captain who ACE Jeep  
sends it after Doctor. Doctor CAPTAIN  
confuses it, it blows itself up. MAGS  
BUS CONDUCTOR

7. 1/34 HIPPI SITE DOCTOR Bus  
Doctor & Ace lost their lift. ACE Jeep  
Ace finds earring. They move on. Jeep (Cap/Mags) Earring

TUESDAY, 17TH MAY

- |          |                                                                                                                   |                                                  |                                                 |
|----------|-------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|-------------------------------------------------|
| 8. (9)   | 4/8 HIPPY SITE<br>Deadbeat lingers. Ace finds metal box. Conductor stirs to life.<br>+ Additional shot.           | ACE DEADBEAT<br>ACE<br>DEADBEAT<br>BUS CONDUCTOR | Bus<br>medallion<br>metal box                   |
| 9. (10)  | 4/11 HIPPY SITE<br>Ace tries to open box. Bus Conductor grabs Ace. Deadbeat mesmerized. Ace drops remote control. | ACE<br>DEADBEAT<br>BUS CONDUCTOR                 | metal box<br>remote control<br>medallion<br>Bus |
| 10. (11) | 4/15 HIPPY SITE<br>Ace losing to Conductor. Deadbeat regains senses & helps Ace de-activate robot - it explodes.  | ACE<br>DEADBEAT<br>BUS CONDUCTOR                 | Bus<br>medallion                                |
| 11. (13) | 1/27 HIPPY SITE<br>Flowerchild clearly dead. End                                                                  | FLOWERCHILD                                      | No earring                                      |
| 12. (12) | 3/32 HIPPY SITE<br>Clowns return Conductor                                                                        | BUS CONDUCTOR<br>2 clowns (match studio)         | Heane.                                          |

8  
Pickups AT END OF DAY  
(14) 1/28 Rono Approad Hippy Site ap. way. - Flowerchild/Bellboy  
(15) 1/3 - CH. clown / <sup>on</sup> Clowns spots  
1/10.

WEDNESDAY, 18TH MAY

<u>TRAV</u>	<u>M/L</u>	<u>W/And</u>	<u>on set</u>	<u>loc</u>
730	800	100	8:30	8:30
ARTISTES' CALLS:	Mr. Sylvester McCoy	To be ready to	8:30	
7	Miss Sophie Aldred	leave Hotel	8:30	
730	Mr. T.P. McKenna	Rembrandt at	9:00	8:15
	Miss Jessica Martin	0700	9:00	

1100 Depart H.	1140 Mr. Chris Jury	1130 Ready to be on	1130	11:30
1030 Dep.	Mr. Ian Reddington	location at 1000	11:30	11:30
1030	Mr. Paul Sadler		11:00	"
1030 } Both Hotels	Mr. Phil Sadler		11:00	"
1030 }	Mr. Patrick Ford		11:00	"
1030 }	Mr. Alan Heap		11:00	"

No car	Rehans	Mr. Christopher Guard	To be on location
No car	Rehans	Miss Dee Sadler	) at 1600. Then to
			be made up & costume.

TRANSPORT: Will be provided.

DESIGN: Set ready by 0830

VISUAL EFFECTS: Robot Head eyes  
collapsing table legs

KEY PROPS: Table & Chairs  
Tea things  
Shovel  
remote control  
clubs

Coach dep 19.40  
from location  
Plus 2 1/2 HRS  
Arrive TV 2210

PROP VEHICLES: Hearse  
Jeep

(15 Hr day)

APPROX. WRAP: 1800

CATERING: Breakfast 0730  
Lunch 1300  
Tea t.b.a.  
For approx. 75

Note - T.P. McKenna - 6.52 Train to London for Weymouth



WEDNESDAY, 18TH MAY

LOCATION: The Blue Lagoon  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

- |                                                                                                                                         |                                                    |                                                                                 |
|-----------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|---------------------------------------------------------------------------------|
| 1. <u>1/19 CLEARING</u><br>(2) Captain & Mags excavating robot. Sense arrival of Doctor & Ace introductions. Robot asks to be released. | DOCTOR<br>ACE<br>CAPTAIN<br>MAGS<br>ROBOT HEAD     | Jeep                                                                            |
| 2. <u>1/21 CLEARING</u><br>(3) Captain boring. Mags & Ace continue excavation. Robot attacks them. Ace smashes it.                      | DOCTOR<br>ACE<br>CAPTAIN<br>MAGS<br>ROBOT HEAD     | Jeep<br>Collapsing table<br>TEA IN POT<br>3 Empty MUGS<br>1 Empty Tea Cup (CAP) |
| 3. <u>1/23 CLEARING</u><br>(4) doctor & Ace watch Captain & Mags drive off. They walk.                                                  | DOCTOR<br>ACE<br>CAPTAIN<br>MAGS                   | Jeep (1/23)                                                                     |
| 4. <u>4/28 CLEARING</u><br>(5) Mags, Deadbeat & Ace arrive at robot - still asking to be released.                                      | ACE<br>DEADBEAT<br>MAGS<br>ROBOT HEAD              | remote control                                                                  |
| 5. <u>4/30 CLEARING</u><br>(6) clowns arrive & attack. Ace activates robot head it destroys clowns.                                     | ACE<br>DEADBEAT<br>MAGS<br>CHIEF CLOWN<br>4 clowns | TOWER<br>Hearse<br>remote control<br>clubs                                      |
| 6. <u>1/18 ROAD</u><br>(1) Doctor feels something evil. They see 2 small figures in distance.                                           | DOCTOR<br>ACE<br>CAPTAIN<br>MAGS                   | Jeep<br>ARM IN SAND<br>TROWEL FOR MAGS<br>FIELD GLASSES (CAP)                   |

- 1) Model Pov
  - 2) Alternative Pov
  - 3) Side of Model.
  - 4) L/A Truck - Psychic Circus
  - 5) L/A Vehicle Greater Shara a Gahing
  - 6) L/A Psychic
  - 7) L/A Strong
  - 8) CB. MAN. in Long
  - 9) C.B. Psychic Circus a Loreng
- 
- 10) WS For Vessibile - Dr cones out towards Cam  
the explosion. - behind.

WEDNESDAY, 18TH MAY Contd..

- |               |                                                                      |                         |                                   |
|---------------|----------------------------------------------------------------------|-------------------------|-----------------------------------|
| 7. <u>7</u>   | <u>4/32 CLEARING</u><br>They all get in hearse<br>Deadbeat at wheel. | ACE<br>MAGS<br>DEADBEAT | Hearse                            |
| 8. <u>8</u>   | <u>4/33 HEARSE (interior)</u><br>They are driving back to<br>circus. | ACE<br>MAGS<br>DEADBEAT | Hearse                            |
| 9. <u>9</u>   | <u>1/10 OPENING SECTION</u><br><u>OF SCENE.</u>                      | BELLBOY<br>FLOWERCHILD  | BLUE<br>LAGOON<br>LOCATION        |
| 10. <u>10</u> | <u>1/7 FIRST TWO SHOTS</u><br><u>OF SEQUENCE</u>                     | BELLBOY<br>FLOWERCHILD  |                                   |
| 11. <u>11</u> | <u>1/8 Dr. &amp; Ace's P.O.V.</u><br><u>of Segonax</u>               | -                       | Panning shot<br>of Blue<br>Lagoon |

- ① ~~1/18~~  
 ② ~~1/19~~  
 ③ ~~1/21~~  
 ④ ~~1/23~~  
 ⑤ ~~4/28~~  
 ⑥ ~~4/30~~  
 ⑦ ~~4/32~~  
 ⑧ ~~4/33~~  
 change clowns going back for 1/13  
~~1/13~~ Kites  
 ⑨ 3/43 #1  
 ⑩ ~~4/2~~  
 ⑪ ~~4/35~~  
 ⑫ ~~4/50~~  
 ⑬ 4/52
- Cut  
 1/33  
 2/5 to Studio  
 Cut.  
 4/31?

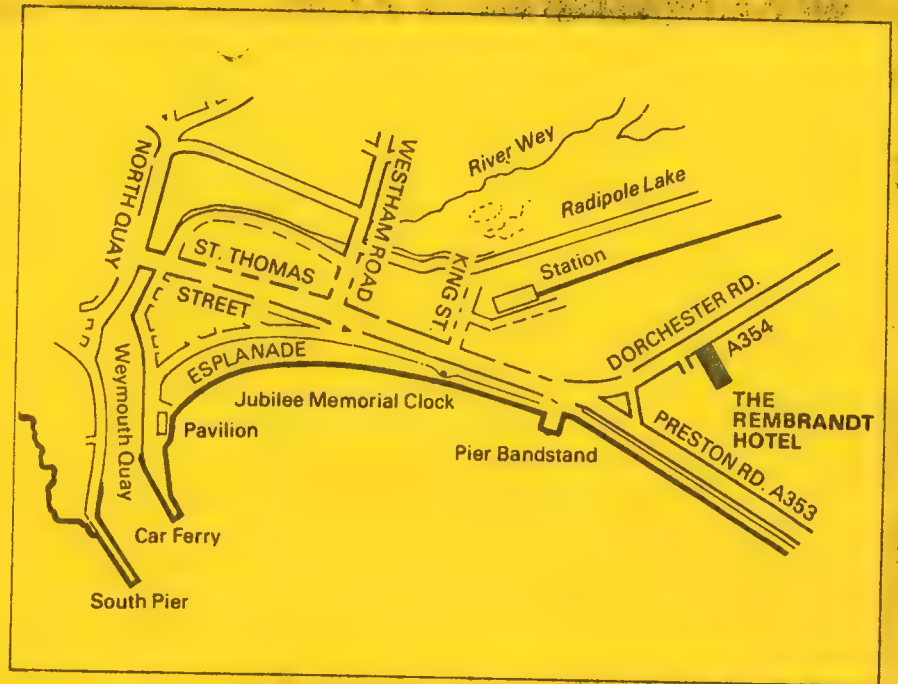
## THE HOTEL REMBRANDT

### Where we are

The Hotel Rembrandt is situated on the main A354 into Weymouth and has parking facilities for over eighty cars. The hotel is ideally situated close to both the beach and the town centre enabling you to leave your car safely without worry.

You may prefer to stay within the hotel complex which, as well as the amenities listed, also offers a coffee shop, a children's games room with television and video and a separate television lounge for adults.

Our aim is to make your stay as comfortable and relaxed as is possible.



Designed & Printed by Barrie Tempest & Co. Ltd., St. Ives, Cornwall. Telephone: 0726 732500.



Directions from Rembrandt Hotel to Warmwell Quarry

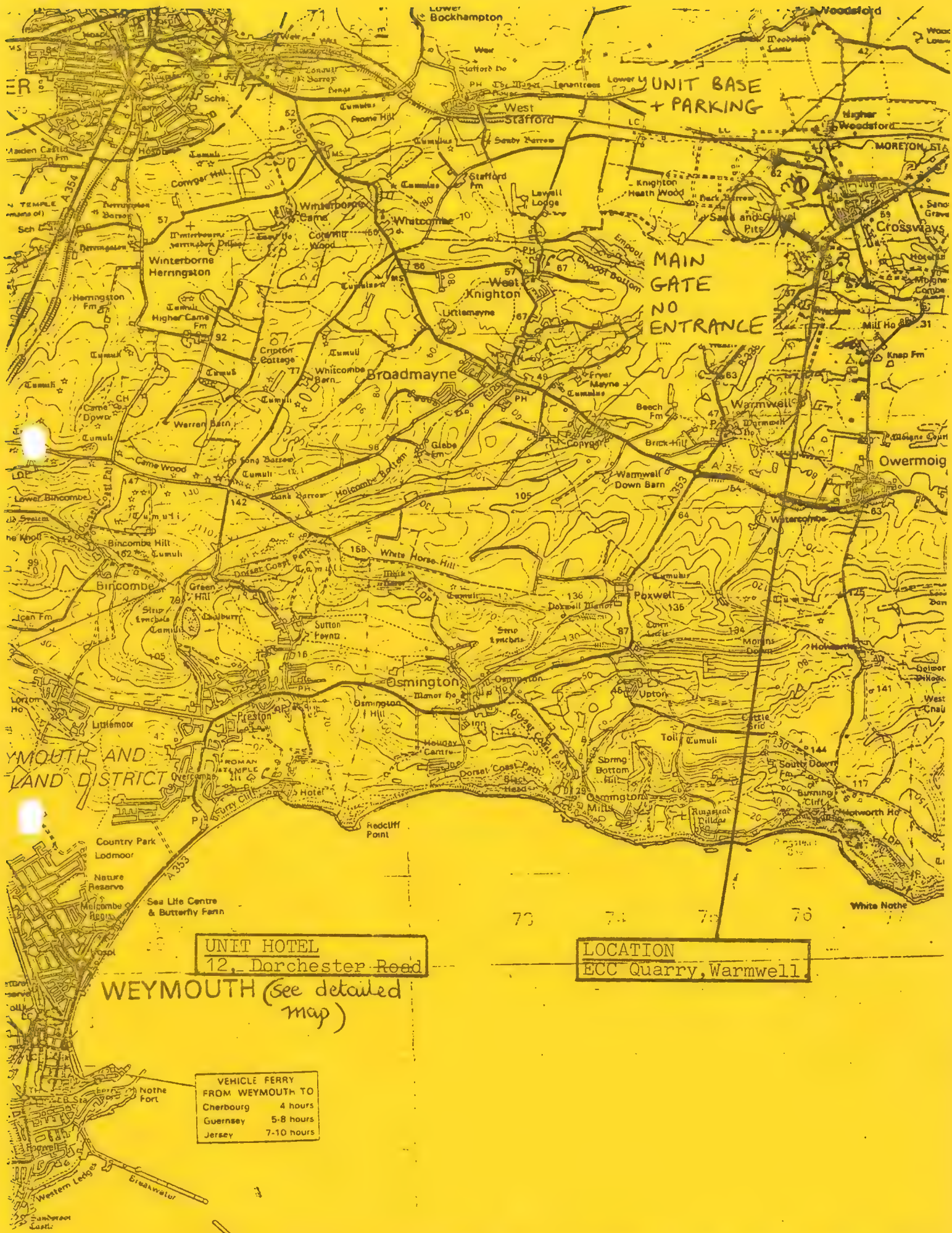
Turn left out of the hotel bearing left at the roundabout locally signposted Wareham and Wimbourne A353. Continue along coast road for one mile approx. Then keep following the road bearing inland. You will pass through the villages of Osmington and Poxwell!

In 6.7 miles you will come to a roundabout, take the second exit (straight over) signposted Affpuddle and Crossways, B3390, continue through Warmwell past the Warmwell Leisure Centre, and shortly after this is the entrance to the Quarry on the left. It is signposted E.C.C. Quarries Mendip District, Warmwell Quarry, Warmwell

Parking

Go past the main entrance for 300 yards approx take the next left turn on the road signposted West Stafford and Dorchester and travel along this road for 0.8 mile - there is a gate on the left signposted BBC this is the parking and unit base.

Rembrandt Hotel- Warmwell. (9 miles approx.)



UNIT HOTEL  
12, Dorchester Road

LOCATION  
ECC Quarry, Warmwell

WEYMOUTH (see detailed map)

VEHICLE FERRY FROM WEYMOUTH TO	
Cherbourg	4 hours
Guernsey	5-8 hours
Jersey	7-10 hours



WEST ENTRANCE

BBC ENTRANCE  
ALL VEHICLES



MORETON  
STATION  
RLY CROSSING

CIRCUS SEA'S  
BLUE LAGOON  
CLEARING SEAS

UNIT  
BASE  
PARKING

SIGNPOST  
WEST STAFFORD  
+ DORCHESTER

GOLDEN  
POND

HIPPY SITE SEAS.

PLANT  
SAND PILE

SKINNERS  
ROAD

COUNTRY  
ROADSIDE SEQUENCES

LANDING  
BASE  
STALL SEQS.

ECC QUARRIES  
MAIN ENTRANCE

SITE OFFICE

WARMWELL  
LEISURE  
CENTRE

B3390

FROM  
WARMWELL  
+ WEYMOUTH

- 26 -

- 26 -

TRAVEL DAYS AND OVERNIGHTS FOR ARTISTES

<u>Artiste</u>	Fri. 13th	Sat. 14th	Sun. 15th	Mon. 16th	Tue. 17th	Wed. 18th
SYLVESTER McCOY		Trav o/n	o/n	o/n	o/n	Trav back
SOPHIE ALDRED		Trav o/n	o/n	o/n	o/n	Trav back
T.P. McKENNA		Trav o/n	o/n	o/n	o/n	Trav back
JESSICA MARTIN		Trav o/n	o/n	o/n	o/n	Trav back
PEGGY MOUNT		Trav o/n	o/n	Trav back		
CHRIS GUARD		Trav o/n	o/n	o/n	o/n	Trav back
DEE SADLER		Trav o/n	o/n	o/n	o/n	Trav back
CHRIS JURY		Trav o/n	o/n	o/n	o/n	Trav Back
IAN REDDINGTON		Trav o/n	o/n	o/n	o/n	Trav Back
DANIEL PEACOCK		Trav o/n	o/n	o/n	Trav back	
GIAN SAMMARCO		Trav o/n	o/n	Trav back		
DEAN HOLLINGSWORTH			Trav o/n	o/n	o/n	Trav Back
ALAN HEAP			Trav o/n	o/n	o/n	Trav Back
PHIL SADLER		Trav o/n	o/n	o/n	o/n	Trav Back
PAUL SADLER		Trav o/n	o/n	o/n	o/n	Trav Back
PATRICK FORD		Trav o/n	o/n	o/n	o/n	Trav Back

COACH WILL LEAVE TELEVISION CENTRE AT 0815 SATURDAY, 14TH  
IT WILL ALSO BE RETURNING TO LONDON ON WEDNESDAY, 18TH.

*Hotel back Rex. 3elm*



**Mondays to Fridays**

FOR NOTES PLEASE SEE OTHER SIDE

**Mondays to Fridays**

## Saturdays

## Saturdays

## Saturdays

## Sundays

## Sundays

[illegible]



# TRAIN TIMETABLE

- 29 -

## WEYMOUTH TO BOURNEMOUTH, SOUTHAMPTON AND LONDON Mondays to Fridays

		MO	TU	WE	TH	FR	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN
Weymouth	d			0609	0700		0730		0806	0835	0856	0932		1032	1111	1132		1228	1256	1332		1432	1458	1531		1631			
Upwey	d			0614	0706		0811	0838	0904					1117	1127			1234	1302			1432	1504						
Dorchester West	d				0715				0913										1311				1513						
Dorchester South	d	0002		0622			0743		0819	0850		0945		1045	1145			1245				1445		1544		1644			
Moreton (Dorset)	d			0629			0750		0826	0857		0953		1052	1152			1252				1452		1551		1651			
Wool	d	0013		0634			0756		0831	0902		0958		1058	1158			1258				1458		1557		1657			
Wareham	d	0021		0642			0805		0839	0910		1007		1107	1207			1307				1507		1606		1706			
Holton Heath	d			0650			0814		0847	0916		1014		1114	1214			1314				1514		1615		1715			
Hamworthy	d			0650			0814		0847	0916		1014		1114	1214			1314				1514		1615		1715			
Poole	d	0032	0625	0656		0735	0820	0832	0852	0921		1020		1120	1220	1228		1320			1420	1458	1520	1620	1720	1732			
Parkstone (Dorset)	d		0630	0700		0735	0824	0836	0856	0925		1024		1124	1224			1324			1424	1524	1624	1724					
Branksome	d		0634	0704		0743	0828	0844	0859	0928		1026		1126	1226			1326			1426	1526	1626	1726					
Bournemouth	a		0639	0709		0748	0833	0846	0904	0933		1031		1131	1231	1248	1353	1439	1509	1533	1633	1733	1742						
Southampton	a		0724	0753		0838	0907	0923	1007	1007		1107		1122	1207	1322	1407	1507	1543	1607	1707			1807	1816				
London Waterloo	a		0901	0917		1005	1018		1118	1218		1318		1418	1513		1618	1718			1818			1918					

## Mondays to Fridays

## Saturdays

		MO	TU	WE	TH	FR	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN
Weymouth	d			1704	1733	1802	1935	1954	2100	2238				0632	0700	0732		0833	0858		0932					1032	1111		
Upwey	d			1710	1738	1807	1941	1959	2106	2121				0638	0706	0715		0838	0904		0938					1117	1126		
Dorchester West	d			1719			1950			2130									0913										
Dorchester South	d			1746	1815		2115	2135	2340					0645		0745			0913							1145	1154		
Moreton (Dorset)	d			1752	1822		2122	2142	2347					0652		0752			0920							1152	1201		
Wool	d			1758	1827		2128	2148	2353					0658		0758			0926							1201	1210		
Wareham	d			1808	1835		2138	2158	2403					0707		0807			0932							1207	1216		
Holton Heath	d			1812			2142	2202	2407									0938								1211	1220		
Hamworthy	d			1816	1841		2146	2206	2411					0714		0814			0944							1215	1224		
Poole	d			1821	1846		2151	2211	2416					0720		0820	0832		0949							1220	1229		
Parkstone (Dorset)	d			1825	1850		2155	2215	2420					0724		0824	0836		0953							1224	1233		
Branksome	d			1828	1853		2158	2218	2423					0728		0828	0841		0957							1228	1237		
Bournemouth	a			1833	1858		2203	2223	2428					0733		0833	0846		1002							1233	1242		
Southampton	a			1907	2039		2258	2318	2523					0807		0907	0923		1007							1237	1246		
London Waterloo	a			2018	2210		2319	2339	2544					0918		1018	1034		1118							1248	1257		

## Saturdays

		MO	TU	WE	TH	FR	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN
Weymouth	d			1137			1337		1432	1458		1532		1632		1704	1737	1854	1935	1946	2100	2115	2253	2338					
Upwey	d						1342		1504	1514		1637		1737		1710	1742	1859	1941	1952	2106	2121	2259	2344					
Dorchester West	d								1514					1720					1950			2130							
Dorchester South	d	1145		1245			1445		1545	1646		1750		1907		1814	1846	2007	2118		2308	2354							
Moreton (Dorset)	d			1152			1452		1552	1653		1757		1914		1821	1853	2014	2125		2315	2401							
Wool	d	1150		1250			1450		1550	1651		1755		1912		1819	1891	2012	2123		2323	2409							
Wareham	d	1207		1307			1507		1607	1707		1810		1927		1834	1906	2027	2138		2338	2424							
Holton Heath	d						1514		1614	1715		1818		1935		1842	1914	2035	2146		2346	2432							
Hamworthy	d						1514		1614	1715		1818		1935		1842	1914	2035	2146		2346	2432							
Poole	d						1514		1614	1715		1818		1935		1842	1914	2035	2146		2346	2432							
Parkstone (Dorset)	d						1514		1614	1715		1818		1935		1842	1914	2035	2146		2346	2432							
Branksome	d						1514		1614	1715		1818		1935		1842	1914	2035	2146		2346	2432							
Bournemouth	a			1204	1234	1254	1454	1505	1533	1633	1733	1742		1833	1950	1845	1917	2038	2149		2349	2435							
Southampton	a			1307	1322	1407	1507	1540	1607	1707	1816		1907	2039	2135	2259	2044	2136	2259		2449	2535							
London Waterloo	a			1418		1518	1618	1718		1818	1918		2018	2210	2304		2404	2504		2604	2704								

## Sundays

		MO	TU	WE	TH	FR	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN
Weymouth	d			0821	0848	0951		1034	1140	1251		1348	1430	1451		1530		1630		1726	1806	1851	1948	2051		2242	2348		
Upwey	d			0827	0854			1040				1354	1430	1451		1530		1630		1732			1954	2051		2248	2354		
Dorchester West	d																												
Dorchester South	d			0838	0906	1005		1051	1154	1305		1405	1443	1505		1543		1643		1743			2005	2105		0056	0002		
Moreton (Dorset)	d			0845	0912	1012		1058	1201	1312		1412	1450	1512		1550		1650		1750			2012	2112		0063	0009		
Wool	d			0851	0918	1018		1104	1207	1318		1418	1456	1518		1556		1656		1756			2018	2118		0069	0015		
Wareham	d			0905	0928	1028		1126	1226	1326		1426	1505	1526		1605		1705		1805			2028	2128		0075	0021		
Holton Heath	d																												
Hamworthy	d			0912	0934	1034		1134	1234	1334		1434	1512	1534		1612		1712		1812			2034	2134		0081	0027		
Poole	d			0919	0941	1041		1139	1239	1339		1439	1517	1539		1617		1717		1817			2041	2141		0088	0034		
Parkstone (Dorset)	d			0926	0948	1048		1146	1246	1346		1446	1524	1546		1624		1724		1824			2048	2148		0095	0041		
Branksome	d			0933	0955	1055		1153	1253	1353		1453	1531	1553		1631		1731		1831			2055	2155		0102	0048		
Bournemouth	a			0938	1000	1100		1200	1300	1400		1500	1538	1558		1638		1738		1838			2100	2200		0107	0053		

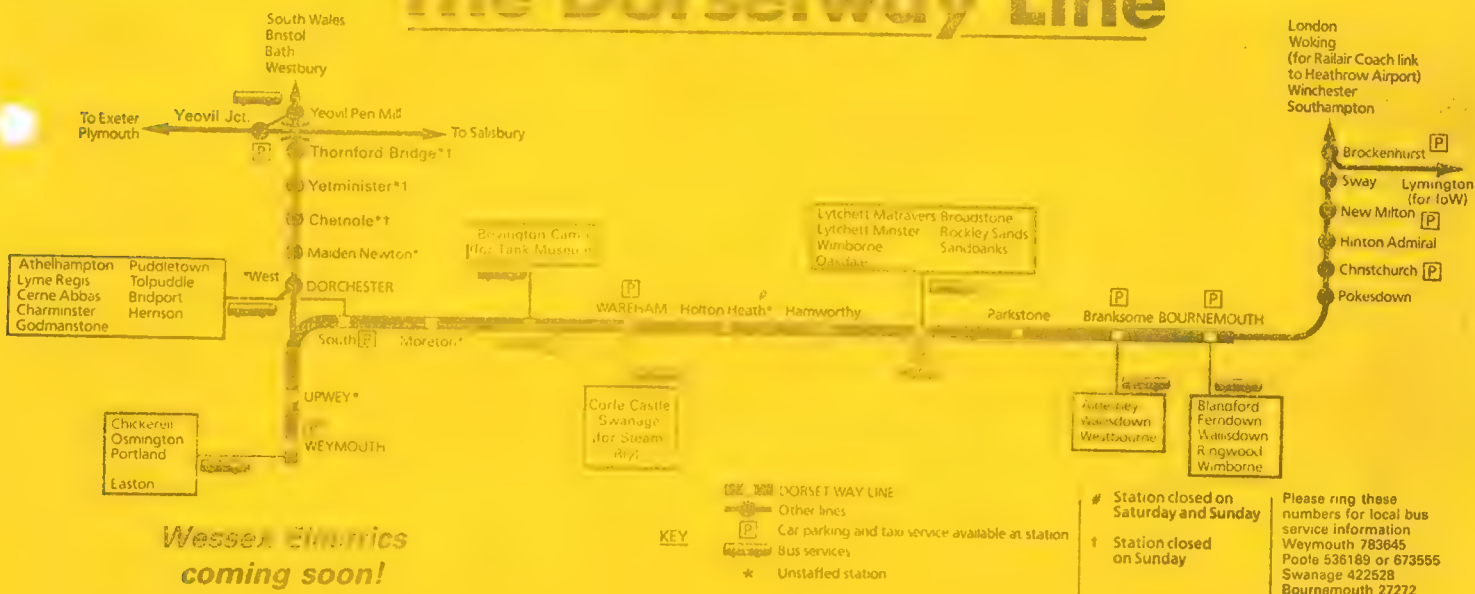
## DORSETWAY - THE SERVICE AT YOUR SERVICE

Whether you are a resident or a holidaymaker you will find Dorsetway will help you get about easily, comfortably and quickly. The line gives you access to some delightful scenery and to many points of interest, whether it's a day out in Bournemouth or Dorchester, a visit to Poole or Bournemouth, or getting away from it all in the quieter surroundings of Moreton or Wareham, Dorsetway is the service at your service.

Please ring any of these numbers for further details of train services, fares and other facilities:

- Bournemouth (07 15 - 21 00 Mondays to Saturday)  
(08 00 - 21 00 Sundays)
- Weymouth (07 15 - 21 00 Mondays to Saturday)  
(08 00 - 21 00 Sundays)
- London (24 hours continuous service)

## The Dorsetway Line



## Notes

- B To/From Bristol Temple Meads
- C To/From Cardiff
- D Until 1st January 1988 and from 27 March 1988
- E To/From Edinburgh & Glasgow 'The Wessex Scot'
- F To/From Wolverhampton
- G To/From Eastleigh
- H From 27 March 1988
- J Until 20 March 1988
- K To/From Basingstoke
- L To/From Liverpool Lime St
- M To/From Manchester Piccadilly
- N To/From Newcastle
- P To/From Westbury
- R To/From Wolverhampton
- S To/From Swindon
- T From 27 March 1988 runs through from London and Southampton (until 20 March runs Bournemouth-Weymouth only)
- V Until 25 October 1987
- W From 01 November 1987
- MX Mondays Excepted
- MO Mondays Only
- WO Wednesdays Only

- a Arrival Time
- d Departure Time
- Times shown in *italics* are connection times
- Train does not run during the full period of the timetable, see column notes
- Also conveys First Class accommodation
- Hot and cold snacks available between Bournemouth and London or V, V.
- Buffet Service of drinks and cold snacks available for all or part of the journey
- Inter-City train: also conveys First Class accommodation

Engineering works may affect train services at weekends, passengers are advised to make a final check at information offices or local telephone enquiry bureaux, before travelling.

**BOURNEMOUTH-WEYMOUTH ELECTRIFICATION**  
The line between Bournemouth and Weymouth is being prepared for electrification, and on occasions trains may be subject to slight delay.

Alan Heath Test Paper -  
Tests

Certification

Safety, Loadbearing, Strain

Answer - Alan Heath Contact him  
Find way to him.

HSE will inspect any bridges.

Not prepared to sign at own risk.

BBC Reman Aiers

Overstated, Lag, Surr, loss, carrying

No doubt

No justifying Alan Heath.

Princeton Heath  
Frampton Heath  
Wormsley Heath  
Wormsley Heath

Privately worried to take the  
Answer Alan Heath - finding Reman Aiers  
Find Accidents way to find  
Alan Heath extra  
Long list Contact  
Money for Facilities  
Special Request to Audit  
Focus to Jane Collins

Keep



Dano Tilley

O.B. S C R I P T  
\*\*\*\*\*

SATURDAY, 14TH MAY - WEDNESDAY, 18TH MAY

"DR. WHO - THE GREATEST SHOW IN THE GALAXY"  
\*\*\*\*\*

7J - 50/LDL K231K

Director: ALAN WAREING

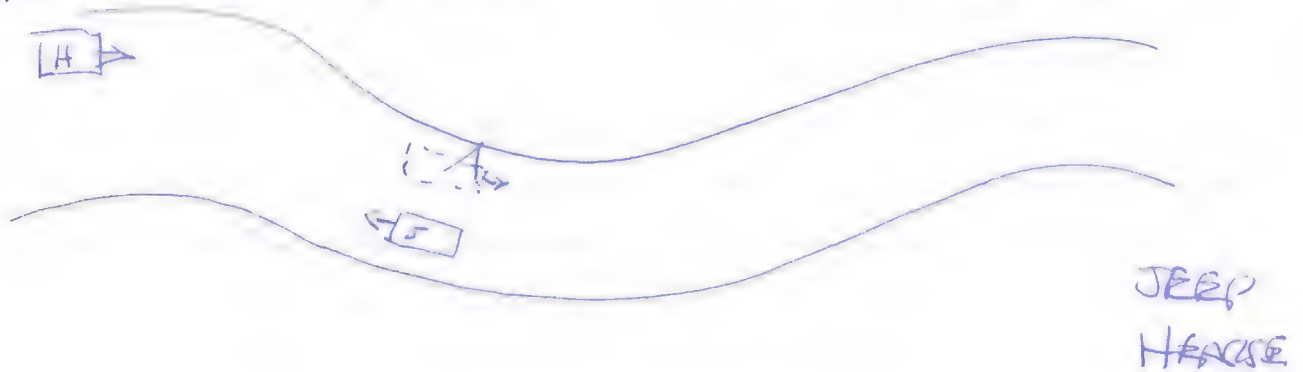
SATURDAY, 14TH MAY  
\*\*\*\*\*

COUNTRY ROAD/ROADSIDE STALL

①

24/25/26 All One Scene

1/24. - Country Road. - CAP/MAGS/CHIEF Crown



Side mount - pre-rigged. - Passenger side

Do Side mount 1st.

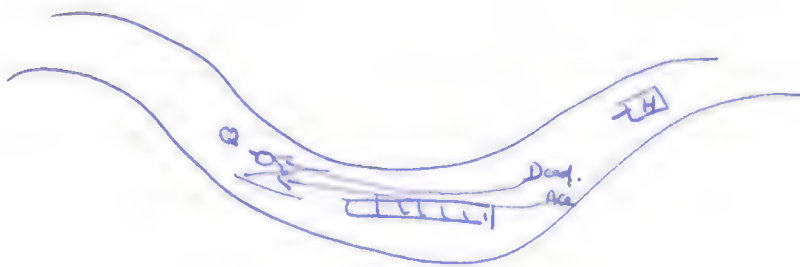
STAY Sprung out

NB While Dis-mounting -

Do 4/20 Country Road.

ACE/DEADBEAT/

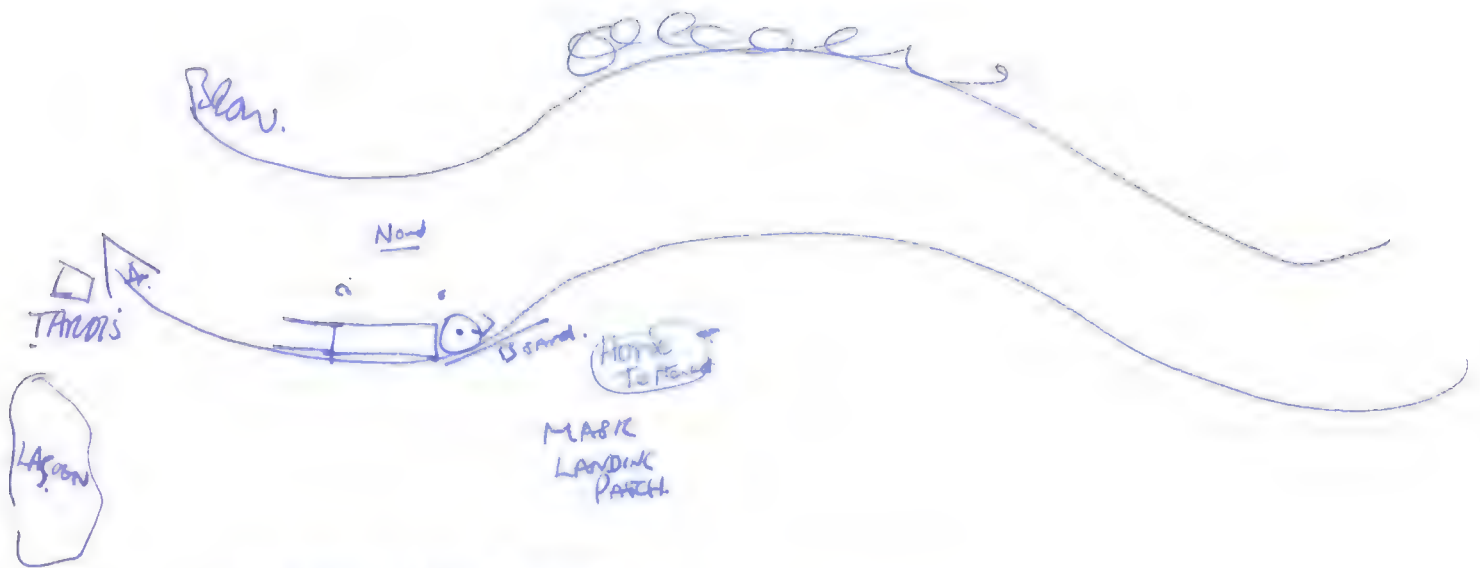
Run along middle of Road. - Trace laid.



4/25.

HEARSE IN BACK of FOOT.

4/26



Dr. Comes from TARDIS -  
 IS - From TARDIS Look towards - STALL.  
 Look at direction once in for Drogue legume

Chopping board.

Knife

Fruit to cut up.

Arch over to better home  
 Pass for horse to walk down.



1/16

Bel 6

1/17

SA County Side Road

3rd Shot  
(1st + 2nd other Location)  
Audio day.

Continuity.

SA County  
Side Road

Foot  
Track

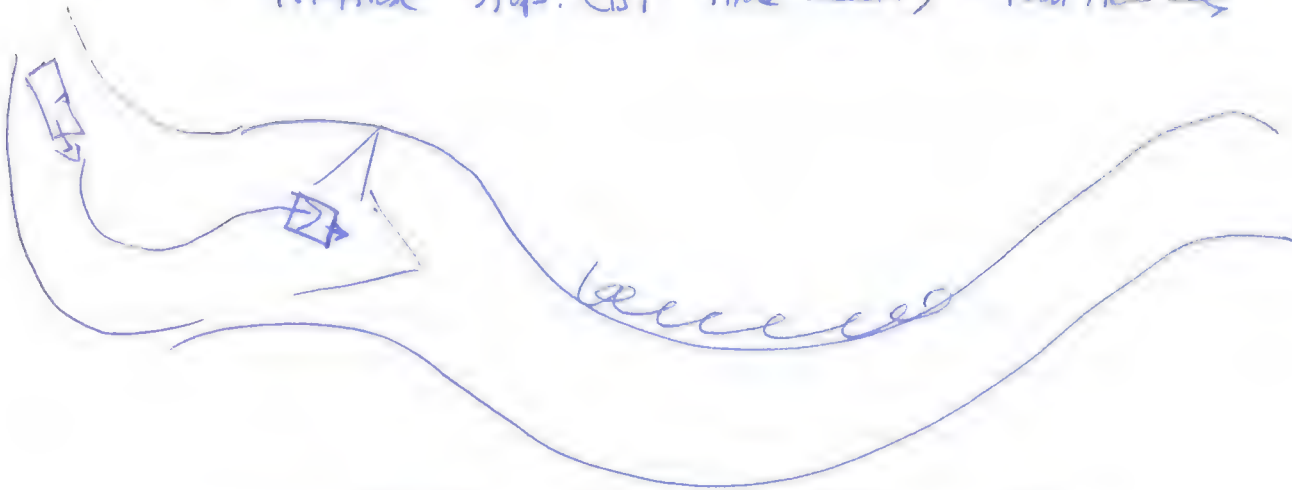
(NB - Lamp Flattened for Camera Track)

SA County

Bel 6 (Reeds)

## 1/9. Countryside

HRAARX Steps. (1st Time Seen) - Full Moon ->



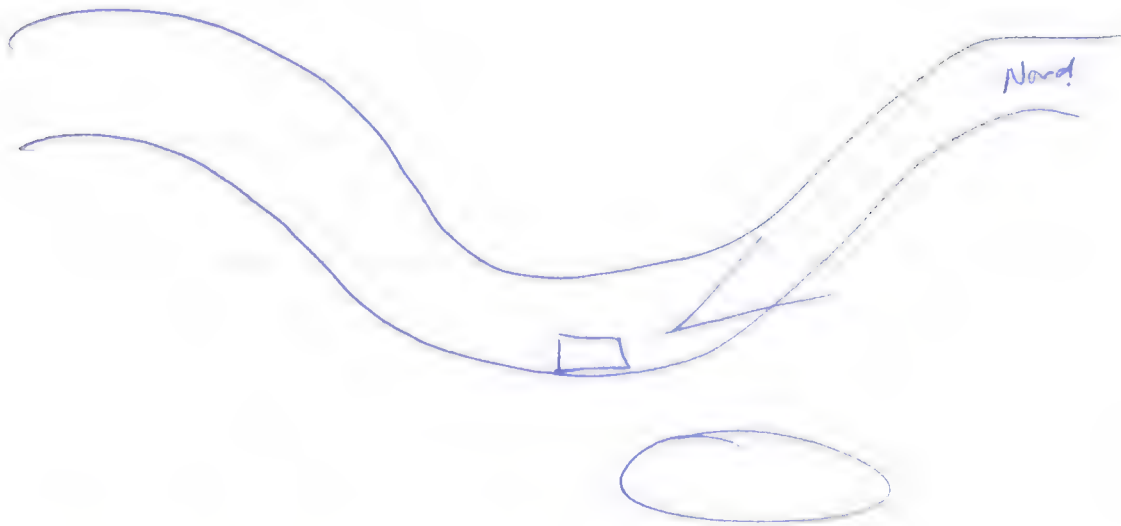
L/A. Heave. - Tighten to Tight Hrs. -  
Window electrically opens -  
Car Stop Position Critical.  
All One Steps.

(Kite Steps - 2nd Unit.)

2nd Step Clowns seated - Throw Down Window

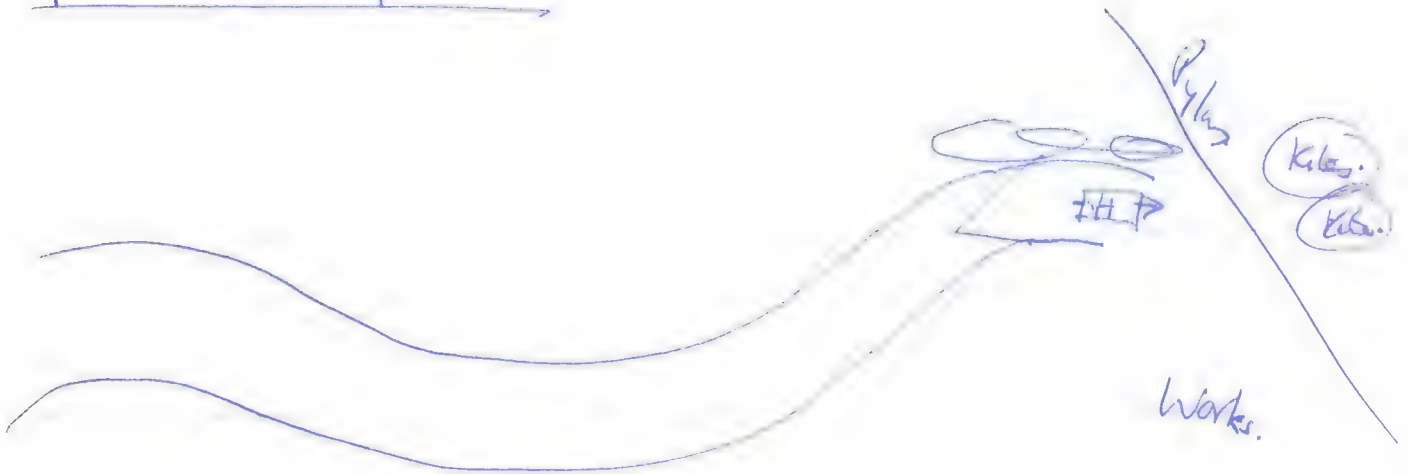
Then Behind Clowns - Put Car  
Control Panel inside - Sealed off.

## 1/12. Country Road



Set Stall up during Nord Seq.

1/13. Country Side



See Back of 2 Kites  
Chief Clow & Hearse. —  
They Cant have lost them

See Kites in Blind of Hearse Str.

Close door - See inside Car.



1/26

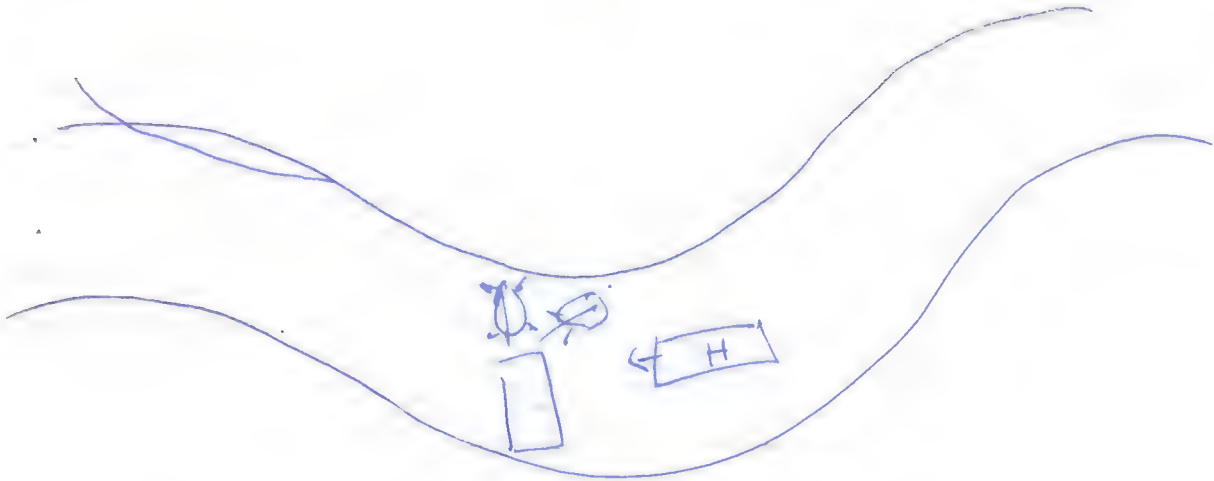
STAN.

Drudge A/B. to show.

1/

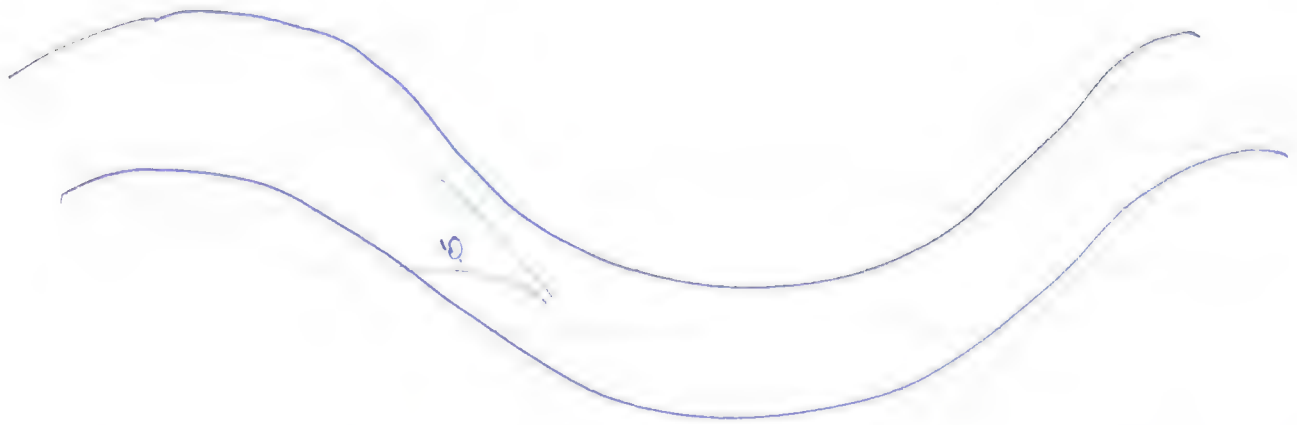
1/37

Stall Lady



Stall Lady turning ~~Stall~~ as  
Hearse arrives

4/51



Looking towards Circus - Explorations in Pkg (DUB)  
Still Flying  
Stay to Pacific

CH clown  
B clown  
MAGS  
CAPT

Jeep +  
Heane

24. EXT. COUNTRY ROAD. DAY.

- |                          |   |                                 |
|--------------------------|---|---------------------------------|
| 1.                       | / |                                 |
| CAM IN JEEP              |   | (THE JEEP DRIVES                |
| 2S (FROM REAR) MAGS/CAPT |   | ALONG.                          |
| SEE HEARSE IN B/G        |   | IT PASSES THE                   |
| PAN R WITH HEARSE        |   | HEARSE GOING                    |
| LET IT GO                |   | IN THE OTHER                    |
|                          |   | DIRECTION.                      |
|                          |   | CAPT RAISES HIS HAT IN RESPECT. |
|                          |   | THE KITES ARE                   |
|                          |   | IN THE SKY AHEAD                |
|                          |   | AS THE CLOWNS                   |
|                          |   | LOOK OUT.                       |
| 2.                       | / |                                 |
| SIDE MOUNT               |   | THE PANEL IN                    |
| 2S CHIEF CLOWN & CLOWN   |   | THE HEARSE IS                   |
|                          |   | SWITCHED ON                     |
|                          |   | AND WE BRIEFLY                  |
|                          |   | HEAR THE KITES'                 |
|                          |   | BLEEPING SOUNDS)                |
| 3.                       | / |                                 |
| 2 KITES (TRAVELLING AWAY |   |                                 |
| FROM CAMERA)             |   |                                 |
| 2ND UNIT                 |   |                                 |

Continuity Photo Jeep Props





*Running Home*

- 4/36 -

*Ace*  
*Deadbeat*

20. EXT. COUNTRY ROAD. DAY.

4.

L/A LS  
ACE/DEADBEAT

/ (DEADBEAT AND ACE  
RUNNING FULL OUT  
ALONG THE ROAD)

RADIO  
MIKES

ACE: You know what I really like  
about you, Kingpin?

DEADBEAT: No.

ACE: You've stopped singing.

HEARSE in B/G.  
clouds inside?  
Medallion

- 4/42 -

Ace  
Mags

(1st Take - Ace)

24. EXT. COUNTRY ROAD. DAY.

5. OVER BROW OF HILL / (DEADBEAT AND ACE  
LOOSE 2S DEADBEAT/ACE ARE RUNNING ALONG  
IT.  
  
THEN ACE STOPS  
AND POINTS EXCITEDLY  
AHEAD)

6. ACE: There's Mags. /  
LS MAGS  
(LOOKING TOWARDS PYLONS) (MAGS COMES  
INTO VIEW)

7. 2S DEADBEAT/ACE /  
(CALLING) Where's the Doctor?

8. /  
MLS MAGS MAGS: (CALLING BACK) Back at  
TRACK L TO 3S the Circus.  
DEADBEAT/ACE/MAGS  
  
SEE HEARSE B/G (SHE RUNS UP  
TO THEM)

ACE: So you're on your own?

MAGS: (SHAKES HER HEAD) Not  
exactly. Look.

(SHE POINTS  
BEHIND HER)

NB - Note Relative Positions Deadbeat/Ace  
to MATCH 4/25

EXT. COUNTRY ROAD (SC. 3 CRYSTAL BALL  
INSERT)

4. EXT. THE HIPPY SITE. DAY.

(ACE AND DEADBEAT  
COME OVER THE  
BROW OF THE HILL  
IN A CONTINUATION  
OF THE SCENE IN  
THE CRYSTAL BALL  
IN SCENE 3.

THEY LOOK TIRED  
AND BREATHLESS.

ACE LOOKS DOWN  
INTO THE HOLLOW)

HIPPY SITE

ACE: We're there, Deadbeat. Come on.

9.

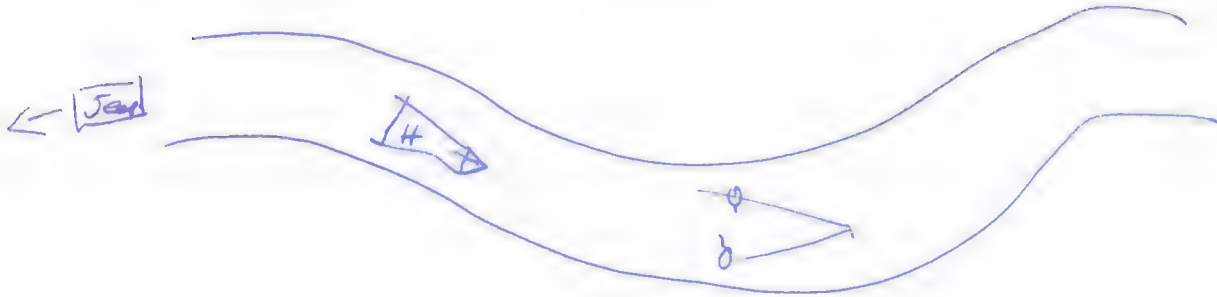
L/A ACE/DEADBEAT

(SHE STARTS TO  
WALK DOWN TOWARDS  
THE BUS.

THE BUS AWAITS  
APPARENTLY  
DESERTED)

Continuity MATCH with Hippy Site.  
PHOTO

## 1/25: Country Road



Heane Starts Top of Hill —  
V/Tight Lens — Dr + Ace Plsmd  
Radio Mics. on Dr + Ace



HEARSE

ACE

Dead Beat

25. EXT. COUNTRY ROAD. DAY.

10.

LONG LENS  
HEARSE ALONG ROAD

(FURTHER BACK DOWN  
THE ROAD THE  
HEARSE IS SPEEDING  
ALONG AND GAINING  
ON HER ALL THE TIME)

NB - ACE  
Dead Beat Positive relative Distance  
TO MATCH 4/24.

6

Ace was bury a Tablet  
- 4/44 -

Mags  
Deadbeat  
Ace

~~He's~~ Mags's  
Remote Control (Ace)  
Medallion (Complete)

26. EXT. COUNTRY ROAD.

(MAGS STANDS WITH  
ACE AND DEADBEAT.

SHE POINTS TO  
DEADBEAT'S MEDALLION.

11. \_\_\_\_\_ / ALL LOOK GRAVE)  
3S ACE/DEAD/MAGS

MAGS: That's what he's after.

DEADBEAT: I might have guessed.

ACE: So how do we get it to  
the Doctor?

(AN AGONISED PAUSE.

LET ACE GO

THEN ACE HAS AN  
IDEA)

Dumbo!

(THE OTHERS STARE  
AT HER IN SURPRISE)

12. \_\_\_\_\_ /  
LS ACE

No, not you two. Me.

(SHE PULLS THE REMOTE  
CONTROL THAT  
BELLBOY GAVE HER  
FROM HER POCKET)

I've got an idea. Come on.

13. \_\_\_\_\_ /  
2S DEAD/MAGS

(ACE STARTS TO  
RUN THE WAY THEY  
CAME AWAY FROM  
THE HEARSE'S APPROACH)

14. LS ACE /

ACE: Not for this. Come on,  
Kingpin.

15. 2S DEAD/MAGS  
LET THEM GO L /

(THEY SPRINT OFF  
DOWN THE ROAD)

TARDIS Set on Hillside?  
Roadside stall set  
Horse in field  
No Karmay on Bee's Street

Doc  
Ace  
Stall Lady

8A.EXT. ROADSIDE. DAY.

16. DEEP RAVINE / (THE SAME STYLE  
H/A LANDSCAPE (LOCKED OFF) OF GLOOMY LANDSCAPE.  
MIX TO  
H/A TARDIS (LOCKED OFF) THE TARDIS MATERIALISES  
ON THE SIDE OF A  
WINDING COUNTRY LANE.  
A MOMENT LATER  
ACE AND THE DOCTOR  
STEP OUT OF IT.  
CRANE DOWN  
TO  
H/A 2S DOC/ACE  
THEY LOOK AROUND  
AT THE DESERTED  
COUNTRYSIDE)  
THE DOCTOR: So this is Segonax. Not quite  
the green and pleasant land we were led to  
expect. I've heard good reports of the  
friendliness of its natives.

17. /  
C/AWAY BLUE LAGOON  
PAN L  
ACE: I don't see this landing base,  
Professor.

18. /  
2S A/B  
THE DOCTOR: Oh, I expect that's for  
those not fortunate enough to possess  
a Tardis.  
(ACE GIVES HIM A  
SCEPTICAL LOOK)  
ACE: So now where?

19. (THE DOCTOR POINTS /  
L/S ROADSIDE STALL AHEAD OF HIM UP  
THE LANE)

20. /  
2S DOC/ACE  
LET THEM GO  
THE DOCTOR: I'll ask for directions  
over there. (cont ...)



Spay Set Couple  
Home in Field.

Long Recting Fruit + Knife - 1/20 -

Stallslady  
Doctor  
Ace

8B. EXT. ROAD SIDE STALL

2 Chair + 1 Table

Gambiano

Meat Cleaver

Don Melon

21.

MLS STALLSLADY

Chopping board

( A LARGE TRUCULENT-  
LOOKING LADY SITS  
BY THE ROADSIDE  
WITH HER STALL  
BESIDE HER. IT  
OFFERS FOR SALE  
DISGUSTING FRUIT  
OF VARIOUS FORMS  
AS WELL AS DRINKS  
AND SNACKS.

22.

LOOSE 2S DOC/ACE



SHE WATCHES IMPASSIVELY  
AS THE DOCTOR AND  
ACE APPROACH)

23.

MS STALLSLADY

THE DOCTOR: (RAISING HIS HAT)  
Good afternoon.

(NO RESPONSE)

24.

2S DOC/ACE

My name is The Doctor and this is  
my friend, Ace.

25.

DEEP 3S  
STALL/DOC/ACE

(PAUSE.

THE LADY TAKES  
THEM IN)

STALLSLADY: What sort of costume do  
you call that?



THE DOCTOR: I don't understand.

STALLSLADY: And her's is no better.  
We don't want your type round here.

HOLD 3S

THE DOCTOR: And what type might that  
be?

STANDS AND CROSSES

THEN

STALLSLADY: Weirdos. You can tell  
them at a glance you know.

LET STALLSLADY GO R

26.

O/S 2S FAV ACE

- 20 -

10

ACE: (SOTTO VOCE) Friendly natives,  
eh, Professor?

27. \_\_\_\_\_/

O/S 2S FAV DOC

THE DOCTOR: Let us not be hasty.

28. \_\_\_\_\_/

3S ACE/STALLS/DOC

(HE TURNS A  
WINNING SMILE ON  
THE STALLSLADY.

SHE SCOWLS BACK)

First impressions can be misleading.

LET HER GO

ACE: Yeah.

STALLSLADY BACK  
(THEY BOTH REGISTER  
THE DISGUSTING  
LOOKING FRUIT AND  
VEG)

HOLD ACE/DOC

Like with clowns?

THE DOCTOR: Precisely.



Just Hect H/B  
2 CHAIRS  
TABLE

- 1/31 -

Doctor  
Ace  
Stalls lady

long Red Disgusted?  
Nord's Bike <sup>From</sup> Tardi's End  
Large Spanner in Corner  
Ham burger in Container on Bike  
Stream.

15. EXT. ROADSIDE STALL. DAY.

Spare Hamburgers  
NO Earm, on Ace's Jacket /

29.

CU FRUIT

PAN UP TO MCU ACE

30.

Retrains Ace's hands Cntrl

DEEP 3S DOC/ACE/STALLS b/g

(THE DOCTOR AND  
ACE, WHO LOOKS  
RATHER ILL,  
HAVE FINISHED  
THEIR FRUIT.

SMILING, THE DOCTOR  
APPROACHES THE  
STALLSLADY)



STALLSLADY: More?

31.

MS DOCTOR

THE DOCTOR: Er no, thank you. It  
was delicious but extremely  
filling. (DOCTOR RISES). /

I am sure you will have gathered  
by now, dear lady, that we sre  
not the sort of hobbledehoy and  
vagabonds you take such exception  
to. Indeed, as I said before, I  
am known as The Doctor. /

32.

MS STALLSLADY

33.

MS DOCTOR

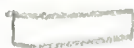
STALLSLADY: (UNMOVED) Some people'll  
call themselves anything. /

34.

LS NORD & MOTORBIKE

THE DOCTOR: (UNDETERRED) Anyway,  
be that as it may, we would  
appreciate your help. / We are  
looking for -

DUB  
BACK  
FIRE



← Bike

(HIS VOICE IS  
DROWNED BY THE  
SOUND OF AN  
APPROACHING  
MOTORCYCLE. /

35.

WIDE 3S DOC/ACE/STALLS

NORD INTO F/G R-L

IT IS NORD HURTLING  
DOWN THE LANE  
TOWARDS THEM)

NORD THROUGH F/G  
R-L

HOLD ACE TO F/G

STALLSLADY: (STANDS) Here comes  
another one of you.

ACE: (UP & CROSSES) Look at  
that ace bike, Professor.

(NORD IS ABOUT  
TO SHOOT PAST  
WHEN HIS BIKE  
SPUTTERS AND  
COMES TO A STOP  
JUST BEYOND THE  
STALL.

IN A RAGE HE GETS  
OFF THE BIKE AND  
GOES TO EXAMINE  
THE ENGINE.

BEFORE THE DOCTOR  
CAN STOP HER, ACE  
HAS RUN UP TO HIM)

36.

TIGHT 2S NORD/ACE  
MOTORBIKE F/G

Need a hand? I reckon it could be  
a stuck valve./

NORD: (HARD AT WORK) Get lost.

ACE: It's a great bike.

NORD: Clear off. (PAUSE) Or I'll  
get nasty. Very nasty.

ACE: (SHRUGS) Well, if you don't  
want to save yourself some time then  
it's up to you. (PAUSE) Course, it  
could be a valve spring.

TRACK BACK WITH  
ACE TO DEEP 2S  
NORD/ACE

NORD: Scram!!! Or I'll do something  
horrible to your ears.

ACE: Suit yourself. (AS SHE GOES)  
And I hope your big end goes.

13



(ACE WITHDRAWS SOME  
DISTANCE BUT STILL  
WATCHES NORD WHO  
IS SLIGHTLY  
NETTLED BY HER  
GAZE./

37.

2S DOC/STALLS  
FAV STALLSLADY

THE STALLSLADY  
MEANWHILE TURNS  
TO THE DOCTOR)

STALLSLADY: He'll be going there.  
They all go there.

THE DOCTOR: Go where?

STALLSLADY: The Psychic Circus.  
All the riff-raff. Infernal  
Extraterrestrials like him. Monopods  
from Lelex. (PAUSE) Doctors. /

38.

O/S	2S	FAV	DOC
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
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12	12	12	12
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93	93	93	93
94	94	94	94
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97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

THE DOCTOR: I don't understand.  
You're saying he's going to the  
Circus?

39.

DEEP 2S NORD/ACE  
(DOC'S POV)

STALLSLADY: Course. Anybody who's  
up to no good goes there. We locals  
wouldn't touch it with a barge  
pole.

40.

MS STALLSLADY

41.

O/S	2S	FAV	DOC
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
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100	100	100	100

THE DOCTOR: Is it far, this appalling  
spectacle?

42.

2S DOC/STALLS  
LET HIM GO L

STALLSLADY: Miles and miles. Why do you think he's got that noisy monstrosity polluting the countryside. (PAUSE) Here, you aren't thinking of going there, are you?

THE DOCTOR: No, no, the very idea.  
Just a moment. Excuse me. /

43.

DEEP GROUP SHOT  
NORD F/G

(HE STARTS MOVING  
TOWARDS ACE)

Ace, any chance of a lift do you think?

ACE: Worth a try. He doesn't look after that bike you know. If he'd let me -

THE DOCTOR: Yes, yes, Ace, never mind. Let's just concentrate on getting to the Circus shall we?

(THEY START MOVING  
TOWARDS NORD WHO  
HAS FINISHED HIS  
REPAIRS)

Excuse me, if you're going to the Circus, I wondered if you might give us a lift and - /

44.

3S FAV NORD

(NORD STANDING  
UP, DWARFING  
THE DOCTOR)

NORD: Do you want something really horrible doing to your nose?

THE DOCTOR: Not really. It's just that -

NORD: Nobody gets lifts from Nord the Vandal of the Roads.

THE DOCTOR: If you say so. /

45.

TIGHT 3S FAV ACE

ACE: (RUSHING UP) Now listen, pugface, this here is The Doctor and you don't go telling him to -

46.

LS NORD ON BIKE

(BUT NORD IS  
ALREADY UP ON HIS  
BIKE. NOW HE  
DEPARTS WITH THE  
MAXIMUM OF NOISE  
AND SMOKE) /

SMOKE FX FROM EXHAUST
-----------------------------

47.

2S ACE/DOC  
(STALLS IN B/G)

- 1/35 -

THE DOCTOR: We don't seem to be  
getting very far. Literally.

(ACE, HER EYES  
ON THE ROAD)

ACE: I bet he still hasn't fixed  
that valve.

(A NOISE OF  
BACKFIRING AHEAD.

SHE GRINS CONTENTEDLY)

7-28

From 1st Floor  
Front Stall.  
Horse in Field

- 1/26 -

Doctor  
Ace  
Stallslady

11. EXT. ROADSIDE STALL. DAY.

48. \_\_\_\_\_ / (THE DOCTOR AND  
TIGHT 2S DR/ACE ACE ARE EATING  
SOME OF THE  
DISGUSTING FRUIT.



THE STALLSLADY  
SITS AS BEFORE)

ACE: Yuk! Do we really have to eat  
this muck?

49. \_\_\_\_\_  
DEEP 3S DR/ACE/STALLS  
STALLS B/G  
THE DOCTOR: (QUIETLY) Elementary  
diplomacy, my dear Ace. She apparently  
thinks we are a pair of undesirable  
intergalactic hippies. / We have to  
convince her that we are nice, clean-  
living people who eat lots of fresh  
fruit and pay our way.

50. \_\_\_\_\_ /  
O/S 2S FAV ACE  
ACE: Paying good money for this muck  
is daylight robbery. Do I have to  
finish it?

51. \_\_\_\_\_ /  
O/S 2S FAV DOC  
THE DOCTOR: (SLIGHT HINT OF SADISM)  
Every last bite. After all, we want  
the charming lady to tell us how to  
find this Circus, don't we?

52. \_\_\_\_\_ /  
DEEP 3S DR/ACE/STALL  
(STALLS F/G)  
(THE DOCTOR TURNS  
TO THE STALLSLADY  
AND SMILES WINNINGLY)

Delicious, madam, quite delicious.

53. \_\_\_\_\_ /  
MS STALLSLADY  
(THE STALLSLADY  
LOOKS AT HIM WITH  
SOME SUSPICION)

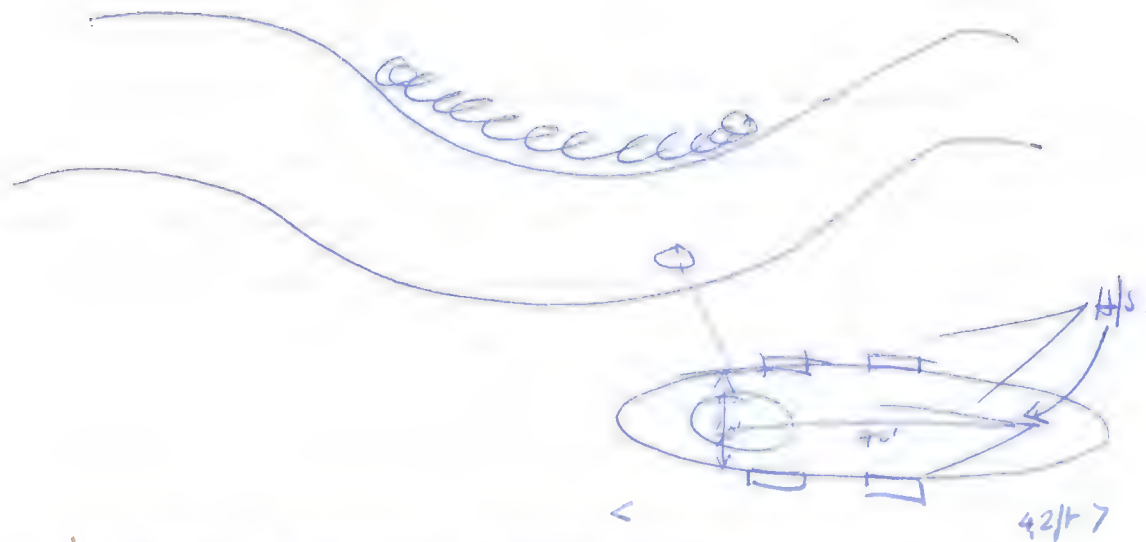
54. \_\_\_\_\_ /  
O/S 2S FAV ACE  
ACE: Bet she gets something decent  
for tea when she gets home.



SUNDAY, 15TH MAY  
\*\*\*\*\*

LANDING BASE/COUNTRY ROAD/ROADSIDE STALL

1/5. LANDING BASE



H/S HOT — Element Crane down..

1/22. LANDING BASE

Simplified version — Whizzkid arrives.  
Located qt Star

AB — Need to Have Pocket for Sandbag on R side

5. EXT. LANDING BASE. DAY.

55. \_\_\_\_\_ / (THE LANDING BASE  
H/A LANDING BASE IS A GLIMMERING  
TRACK IN CRANE DOWN TO EDGED SILVER DISC  
L/A LANDING BASE IN THE MIDDLE  
OF GLOOMY-LOOKING  
OPEN COUNTRYSIDE.
56. \_\_\_\_\_ / SUDDENLY NORD  
CU GAS JET MATERIALISES  
IN THE MIDDLE OF  
IT SITTING ON A  
MOTORBIKE.
57. \_\_\_\_\_ /  
L/A (LOCKED OFF) LANDING BASE NORD IS BIG AND  
MIX TO BEEFY, HIS COSTUME  
L/A (LOCKED OFF) NORD ON A CROSS BETWEEN  
LANDING BASE A HELLS' ANGEL  
AND A NORDIC  
SUPER-HERO.
58. \_\_\_\_\_ /  
MCU NORD ON THE HANDLEBARS  
OF HIS BIKE ARE  
TWO HUGE ANIMAL  
HORNS. THE REST  
IS DECORATED  
WITH FUTURISTIC  
HELLS' ANGEL TYPE  
INSIGNIAS.
59. \_\_\_\_\_ /  
L/A NORD & MOTORBIKE NORD RIDES OFF LANDING PAD.  
HOLD ON TO TIGHT SHOT HE LOOKS ROUND  
POCKET AT THE OPEN  
COUNTRYSIDE JUST  
BEYOND THE DISC.
- PAN UP TO  
MCU NORD WITH A LOOK OF  
SATISFACTION HE  
GETS OFF HIS BIKE  
AND PULLS OUT A  
HUGE AND DISGUSTING  
SANDWICH FROM  
INSIDE HIS JACKET.
- HE TAKES A HUGE  
BITE FROM IT)

22. EXT. LANDING BASE. DAY.

60. \_\_\_\_\_ / (THE WHIZZKID  
CU GAS JET MATERIALISES  
ON THE BASE  
IN EXACTLY  
61. \_\_\_\_\_ / THE SAME WAY  
CU 2 GAS JETS AS NORD.  
  
HE IS BRIGHT  
EYED, BESPECTACLED,  
WITH GREASED  
62. \_\_\_\_\_ / DOWN HAIR  
L/A BASE (LOCKED OFF)  
  
MIX IN WHIZZKID  
  
HE RIDES A SHINY  
BMX BIKE.  
  
HE LOOKS ROUND  
WIDE-EYED)

WHIZZKID: Wow!



/ LOOKING FROM TOP OF THE HILL ON SKINNERS ROAD/

12. EXT. COUNTRY ROAD. DAY.

63.

L/S NORD & MOTORBIKE

/

(NORD HAS NOW  
LEFT THE LAUNCHING  
PAD AND IS DRIVING  
ALONG THE ROAD /

64.

MS NORD

EATING HIS DISGUSTING  
SANDWICH WITH ONE  
HAND.

FROM TRACKING VEHICLE  
OR MOUNT ON  
MOTORCYCLE

WHEN HE'S HAD  
ENOUGH. HE CHUCKS  
THE REST AWAY.

AS HE DOES SO  
HIS BIKE STARTS  
TO MAKE UNHEALTHY  
NOISES)

3 CLOWNS & CHIEF CLOWN

26. EXT. ROADSIDE STALL. DAY.

65. \_\_\_\_\_ / (THE STALL LADY  
2 KITES FACING IS STILL AT  
R-L (2ND UNIT) HER POST.
- PAN DOWN TO HEARSE  
TRAVELLING R-L
- BELLBOY APPEARS  
WALKING VERY  
SLOWLY TOWARDS  
HER FROM THE  
DIRECTION IN  
WHICH THE DOCTOR  
AND THE OTHERS  
HAVE SET OFF  
PREVIOUSLY.
66. \_\_\_\_\_ / KITES FOLLOW  
MLs BELLBOY (HEARSE B/G) BEHIND HIM) /  
PAN L TO 2S STALLS/BELL  
LET HIM FALL
- BELLBOY: Excuse me -
- (HE FALLS  
EXHAUSTED.
67. \_\_\_\_\_ THE STALLSLADY  
L/A LET BELLBOY LOOKS DOWN) /  
FALL IN
- HEARSE WHEELS INTO  
B/G
- STALLSLADY: You can't lie there,  
you know.
- (THE HEARSE IS  
HEARD SPEEDING  
UP THE ROAD.  
BELLBOY LIFTS  
UP HIS HEAD TO  
SEE IT)
- BELLBOY: At last.

(THE HEARSE DRAWS  
UP SWIFTLY AND  
THE BLACK CLAD  
CLOWNS GET OUT.

THEY GO TO  
BELLBOY AND  
PULL HIM UP  
ROUGHLY.

THE STALLSLADY  
WATCHES  
DISPASSIONATELY)

HOLD TO TIGHT 2S  
BELLBOY/CHIEF CLOWN

LET BELLBOY GO R  
(DRAGGED)

(BELLBOY IS  
BEING PULLED  
TOWARDS THE  
HEARSE. THE  
CHIEF CLOWN  
SPEAKS:)

CHIEF CLOWN: Where's the girl?

BELLBOY: She'll have reached there  
by now.

CHIEF CLOWN: If she has, she'll regret  
it.

68.

DEEP 3S  
2 CLOWNS F/G  
STALLSLADY B/G

(THEY PULL HIM  
INTO THE HEARSE) /

STALLSLADY Is there no end to  
you weirdos.

37. EXT. ROADSIDE. STALL. DAY.

69. \_\_\_\_\_ / (DOWN THE ROAD  
MLS WHIZZKID COMES THE WHIZZKID  
(OVERBROW OF HILL) ON HIS BMX BIKE.  
FRUITSTALL F/G

THE STALLSLADY  
VISIBLY MELTS  
AT THE SIGHT)

70. \_\_\_\_\_ /  
MS STALLSLADY  
HOLD TO 2S  
WHIZZKID: (STOPPING) Hi.

STALLSLADY: Hello, young man. Just  
arrived from the Landing Port?

WHIZZKID: That's right.

71. \_\_\_\_\_ /  
MS STALLSLADY  
STALLSLADY: You've no idea what a  
relief it is to see a nice, clean,  
respectable boy like you after the  
riff-raff I usually deal with. Can  
I help you at all?

72. \_\_\_\_\_ /  
MLS WHIZZKID  
WHIZZKID: Yes, please. (PAUSE) Can you  
tell me the way to the Psychic Circus?

73. \_\_\_\_\_ /  
MLS STALLSLADY  
(THE STALLSLADY'S FACE  
FALLS)

(24)



21. EXT. COUNTRY LANE. DAY.

74. \_\_\_\_\_ /  
DEEP 2S HEARSE/MAGS F/G (THE STALLSLADY  
FROM EPISODE ONE  
(REMEMBER HER?)  
IS PULLING A CART  
WITH HORRIBLE  
LOOKING VEGETABLES  
ROUND A CORNER. /
75. \_\_\_\_\_ /  
MLS STALLSLADY &  
HORSE & CART  
LET MAGS IN  
FROM L  
MAGS RUNS ROUND  
THE CORNER AND  
NEARLY COLLIDES  
WITH HER. SHE  
PULLS OUT OF  
THE WAY JUST IN  
TIME)
76. \_\_\_\_\_ /  
L/A HORSE & CART  
MAGS THROUGH  
(OR OVER) MAGS: Sorry about that.
- (SHE RUSHES ON.
- THE STALLSLADY  
TURNS TO WATCH  
HER GO. AS SHE  
DOES SO SHE SWINGS  
HER CART TO BLOCK  
THE ROAD)
77. \_\_\_\_\_ /  
MS STALLSLADY  
STALLSLADY: Hippy weirdos! (cont ...)
78. \_\_\_\_\_ / (AT THAT MOMENT  
L/A HORSE & CART A/B  
INCLUDE HEARSE  
THE CHIEF CLOWN'S  
HEARSE COMES ROUND  
THE CORNER.
- IT SCREECHES TO A HALT  
TO AVOID THE CART.

STARTLED BY THE  
NOISE THE STALLSLADY'S HORSE REARS UP  
AND ALMOST UPSETS HER  
CART.

SHE WATCHES INDIGNANTLY  
AS THE CLOWN ROBOTS  
AND CHIEF CLOWN ALL  
BUNDLE OUT OF THE CAR

STALLSLADY: (cont) Circus riff-  
raff. You don't own this planet  
you know.

(THE CLOWNS WAIT  
FRUSTRATED)

51. EXT. COUNTRY LANE. DUSK.

79. \_\_\_\_\_ / (THE STALLSLADY  
LS HORSE & CART IS PULLING HER  
CART ALONG LOADED  
WITH VEGETABLES.

SHE STOPS AND  
HEARS IN THE  
DISTANCE THE

80. \_\_\_\_\_ / EXPLOSIONS)  
MS STALLSLADY

STALLSLADY: (SHAKING HER HEAD) It's  
what I've always said. No consideration  
for those of us who have to live here.

(SHE WHEELS HER  
CART ALONG)

RADIO MIKES

25. EXT. ROAD. DAY

81. \_\_\_\_\_ /  
TIGHT 2S DR/ACE      THE DOCTOR AND  
HOLD ON LONG LENS      ACE ARE TOILING  
                             UP THE ROAD.

ACE: Nothing like a nice walk in the country.

THE DOCTOR: It could be worse Ace, you could  
be carrying a heavy rucksack.

ACE: About my rucksack.

THE DOCTOR: Look out!

82. ----- /  
HEARSE TRAVELLING L-R      THE HEARSE COMES  
                             WHIZZING ALONG THE  
                             ROAD.

THE ROAD IS NARROW  
AND THE HEARSE  
SHOWS NO SIGN OF  
STOPPING. /

83. \_\_\_\_\_ /  
TIGHT 2S DR/ACE      THE DOCTOR AND ACE  
SEE HEARSE IN B/G      HAVE TO THROW  
SOFT FOCUS      THEMSELVES ON TO  
                             THE SIDE OF THE  
HOLD TO F/G      ROAD TO AVOID  
                             BEING RUN OVER.

THE HEARSE  
SPEEDS ON.

LET HEARSE GO R      ACE AND THE  
                             DOCTOR PICK  
                             THEMSELVES UP  
                             WEARILY AND DUST  
                             DOWN THEIR CLOTHES.

THE DOCTOR TURNS  
TO WATCH THE  
HEARSE SPEED ON)

84. \_\_\_\_\_ /  
MS DOCTOR      THE DOCTOR: They seem in rather a hurry.

85. \_\_\_\_\_ /  
MS ACE  
HOLD TO 2S ACE/DR

/ 2ND UNIT KITE SHOTS    SEE SHOT LIST/

9. EXT. COUNTRYSIDE. DAY.

86.	<u>/ TOP OF THE ROAD/</u>	/
	L/A ROAD & TERRAIN HEARSE IN FROM R. PAN L WITH HEARSE AND ELEVATE	(A BLACK HEARSE- LIKE THIRTIES LIMOUSINE EMERGES FROM SOME WOODLAND.  THE CAR STOPS. OUT OF IT STEP A FIGURE DRESSED IN AN UNDERTAKER'S BLACK SUIT AND HAT.  HE WEARS A MEDALLION ROUND HIS NECK BASED ON THE EYE- LIKE SYMBOL THAT DECORATES THE KITES. BUT HIS FACE IS THAT OF A WHITE- FACED CLOWN, CRUEL AND IMPASSIVE. (HE IS IN FACT THE CHIEF CLOWN THOUGH WE DON'T KNOW THIS YET).  THE EFFECT AMID THE GREEN IS VERY SINISTER.  HE POINTS UP AT THE SKY. / SOME OF THE KITES FLUTTER THERE. INSIDE THE CAR A SIMILARLY DRESSED CLOWN IN THE DRIVER'S SEAT PRESSES SOMETHING ON A FRONT CONTROL PANEL.  FROM THE PANEL EMERGES A SHRILL BLEEPING SOUND.
	TIGHTEN TO MS	
	CHIEF CLOWN THROUGH WINDOW	
	PAN UP WITH HIM TO MS CHIEF CLOWN	
87.	<u>C/AWAY KITES (2ND UNIT)</u>	/
88.	<u>MS A/B</u> <u>LET HIM GO L</u>	/
89.	<u>L/A CLOWN IN CAR</u> <u>TIGHTEN TO CONTROL</u> <u>PANEL</u>	/
90.	<u>C/AWAY KITES (2ND UNIT)</u>	/
		THE KITES MOVE OFF ACROSS THE SKY.



91.		THE BLEEPING CHANGES IN FREQUENCY AS THEY MOVE.	/
	M/S A/B LET HIM GO R		
92.		SATISFIED, THE CHIEF CLOWN GIVES A CRUEL SMILE AND SIGNALS TO THE DRIVER TO SWITCH OFF THE CONTROL PANEL.	/
	O/S CLOWN SEE CONTROL PANEL  HOLD TO O/S 2S CHIEF CLOWN/ CLOWN	THE BLEEPING STOPS.  THE CLOWN GETS BACK IN THE CAR AND DRIVE OFF IN THE DIRECTION THE KITES HAVE GONE)	
93.			/
	L/A HEARSE LET IT GO L		

HIGH SHOT LOOKING TOWARDS PYLONS  
FROM BANK NEXT TO MUD FLATS

16. EXT. COUNTRYSIDE. DAY.

94. \_\_\_\_\_ / (BELLBOY IS WALKING  
H/A L/S BELLBOY OSTENTATIOUSLY  
SLOW Z/I TO THROUGH OPEN COUNTRY.  
MLS BELLBOY  
HE LOOKS UP. THE  
KITES ARE FOLLOWING)

95. \_\_\_\_\_ / BELLBOY: (CALLING UP TO THEM) Come  
2 KITES 2ND UNIT on over here. It's me, Bellboy!  
That's who you're looking for isn't  
it?

/BLUE LAGOON LOC/

7. EXT. COUNTRYSIDE. DAY.

96.

L/A 2S. FLOWER/BELL  
(LET THEM GO L)

(A FIELD IN THE  
COUNTRY. A GLOOMY,  
SUBDUED FEEL TO  
THE LANDSCAPE AS  
IN ( 8 ).

97.

H/A L/S FLOWER/BELL

FROM BEHIND A  
BUSH AT ONE EDGE  
TWO FIGURES APPEAR.  
THEY CROSS OPEN LAND.  
THEY ARE DRESSED  
IN TATTERED HIPPI-  
STYLE GEAR. THE  
MALE, BELLBOY, IS  
MID-TWENTIES, HIS  
COMPANION, FLOWERCHILD,  
SLIGHTLY YOUNGER.

THEY ARE CLEARLY  
FRIGHTENED OF  
SOMETHING. THEY  
LOOK AROUND NERVOUSLY  
THEN START TO RUN  
ACROSS THE FIELD.

BELLBOY STUMBLES.  
FLOWERCHILD COMES  
BACK TO HELP HIM.  
HE STAYS SLUMPED  
ON THE GROUND FULL  
OF DESPAIR)

98.

MS BELL  
HOLD TO TIGHT 2S  
BELL/FLOWERCHILD

FLOWERCHILD: (KNEELING BY HIM) Come  
on. We can't give up now.

BELLBOY: (WEARILY) They'll catch us.  
I know it. And drag us back to the  
Circus.

FLOWERCHILD: Bellboy, please. You  
promised. You know, it's down to us  
now. We're the only ones left to  
fight.

99. /ROAD LOCATION (18.05)/

L/S ROAD  
PAN L WITH BELL/FLOWER

BELLBOY: Flowerchild look!

100. / SANDPILE LOC/

L/A 2S BELL/FLOWER  
PAN UP TO KITES  
IN SKY

(HE POINTS UP  
INTO THE SKY. A  
COUPLE OF BRIGHTLY  
COLOURED KITES  
FLY THERE. THEY  
CARRY A DISTINCTIVE  
EYE-LIKE SYMBOL.

BOTH STARE AT  
THEM IN HORROR. /

101.

2S A/B  
LET THEM FALL INTO F/G

BELLBOY MAKES AN  
EFFORT AND GETS  
TO HIS FEET AND  
LOOKS UP WISTFULLY  
AT THE SKY)

Your kites, your beautiful kites.

FLOWERCHILD: We mustn't think of  
that now. Come on.

LET THEM GO

(AND THE TWO OF  
THEM START FURTIVELY  
AGAIN ACROSS THE  
FIELD.

ABOVE THEM THE  
KITES FLUTTER)

/BLUE LAGOON LOC/

10. EXT. COUNTRY ROAD.

102.

H/A L/S BELL/FLOWER

/ (BELLBOY AND  
FLOWERCHILD STAND  
BY THE SIDE OF  
THE ROAD. BOTH  
LOOK GRAVE)

103.

TIGHT 2S BELL/FLOWER

FLOWERCHILD: There's no choice.

BELLBOY: (NODDING) The kites will  
keep on tracking us.

FLOWERCHILD: One of us must get there.

BELLBOY: And the other one?

(FLOWERCHILD SHRUGS  
UNABLE TO SPEAK.  
SHE KISSES BELLBOY.  
IMPULSIVELY SHE  
REMOVES A DISTINCTIVE  
EARRING OF A SHARP-  
EDGED ANGULAR DESIGN.

A MATCHING EARRING  
REMAINS ON HER  
OTHER EAR)

FLOWERCHILD: I want you to have this.

BELLBOY: (MOVED, TAKING IT) I'll  
wait here a while. Then take the long  
route. That should draw them after me.

FLOWERCHILD: No silly risks now.

BELLBOY: (URGENTLY) Go on. (cont ...)



LET FLOWERCHILD GO R

(FLOWERCHILD RELUCTANTLY  
TURNS AWAY AND STARTS  
TO WALK UP THE LANE.

104. /ROAD LOCATION/

THEN TO RUN. /

L/A EARTH MOUNDS  
TRACK L  
WITH BELLBOY

BELLBOY WATCHES  
HER GO.

THE SKY IS EMPTY  
OF KITES)

105. /  
C/AWAY EMPTY SKY

BELLBOY: (cont) (SOFTLY) Come on  
kites. Find me.

106. /  
H/A BELLBOY

13. EXT. COUNTRYSIDE. DAY.

107.

L/A KITES

PAN CLOWN

TO

MLS CHIEF CLOWN

/ (THE HEARSE IS  
PARKED AT THE  
SIDE OF THE FIELD  
WHERE WE FIRST  
SAW BELLBOY AND  
FLOWERCHILD.

THE CHIEF CLOWN  
STANDS OUTSIDE  
LOOKING UP AT  
THE SKY. THE  
OTHER CLOWN IS  
INSIDE AT THE  
CONTROL PANEL.

THE KITES STAY  
OBSTINATELY OVERHEAD  
GIVING OUT THEIR  
BLEEPING SOUND)

CHIEF CLOWN: We can't have lost them.  
(cont ...)

TRACK R

WITH CHIEF CLOWN

HOLD TO TIGHT SHOT  
CONTROL PANEL

(THE CHIEF CLOWN  
STRIDES ANGRILY  
BACK TO THE HEARSE  
AND PUNCHES  
FURIOUSLY AT THE  
CONTROL PANEL. /

108.

MCU CHIEF CLOWN

HE LOOKS OUT AGAIN.

THE KITES HAVE  
STARTED TO MOVE  
AWAY IN THE  
DIRECTION WE SAW  
THE REFUGEES TAKE.

109.

C/AWAY 2 KITES/THEN  
EXIT L

THE BLEEPING GROWS  
FAINTER AS THE  
KITES MOVE OFF. /

110.

MCU A/B

THE CLOWN GIVES  
HIS CRUEL SMILE)

- 1/29 -

CHIEF CLOWN: (cont) I thought not.

LET CAR GO

(HE ENTERS THE  
CAR AND THEY  
DRIVE OFF AFTER  
THE KITES)

/BLUE LAGOON LOC/

7. EXT. COUNTRYSIDE. DAY.

111.

L/A 2S. FLOWER/BELL  
(LET THEM GO L)

(A FIELD IN THE  
COUNTRY. A GLOOMY,  
SUBDUED FEEL TO  
THE LANDSCAPE AS  
IN ( 8 ).

112.

H/A L/S FLOWER/BELL

FROM BEHIND A  
BUSH AT ONE EDGE  
TWO FIGURES APPEAR.  
THEY CROSS OPEN LAND.  
THEY ARE DRESSED  
IN TATTERED HIPPI-  
STYLE GEAR. THE  
MALE, BELLBOY, IS  
MID-TWENTIES, HIS  
COMPANION, FLOWERCHILD,  
SLIGHTLY YOUNGER.

THEY ARE CLEARLY  
FRIGHTENED OF  
SOMETHING. THEY  
LOOK AROUND NERVOUSLY  
THEN START TO RUN  
ACROSS THE FIELD.

BELLBOY STUMBLES.  
FLOWERCHILD COMES  
BACK TO HELP HIM.  
HE STAYS SLUMPED  
ON THE GROUND FULL  
OF DESPAIR)

113.

MS BELL  
HOLD TO TIGHT 2S  
BELL/FLOWERCHILD

FLOWERCHILD: (KNEELING BY HIM) Come  
on. We can't give up now.

BELLBOY: (WEARILY) They'll catch us.  
I know it. And drag us back to the  
Circus.

FLOWERCHILD: Bellboy, please. You  
promised. You know, it's down to us  
now. We're the only ones left to  
fight.

114. /ROAD LOCATION (18.05)/

L/S ROAD  
PAN L WITH BELL/FLOWER

BELLBOY: Flowerchild look!

115. / SANDPILE LOC/

L/A 2S BELL/FLOWER  
PAN UP TO KITES  
IN SKY

(HE POINTS UP  
INTO THE SKY. A  
COUPLE OF BRIGHTLY  
COLOURED KITES  
FLY THERE. THEY  
CARRY A DISTINCTIVE  
EYE-LIKE SYMBOL.

116.

BOTH STARE AT  
THEM IN HORROR. /

2S A/B  
LET THEM FALL INTO F/G

BELLBOY MAKES AN  
EFFORT AND GETS  
TO HIS FEET AND  
LOOKS UP WISTFULLY  
AT THE SKY)

Your kites, your beautiful kites.

FLOWERCHILD: We mustn't think of  
that now. Come on.

LET THEM GO

(AND THE TWO OF  
THEM START FURTIVELY  
AGAIN ACROSS THE  
FIELD.

ABOVE THEM THE  
KITES FLUTTER)



SATURDAY, 14TH MAY 1988

LOCATION: Skinner's Road  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: See Map

PARKING: At unit base

UNIT CALL: Ready to shoot at <sup>14.00</sup>08.30 (Breakfast from <sup>13.00</sup>07.30)

TO SHOOT:

- |        |                                                                                              |                                                 |
|--------|----------------------------------------------------------------------------------------------|-------------------------------------------------|
| loc 1. | ① 1/24 COUNTRY ROAD<br>Jeep passes hearse. Clowns control kites.                             | CAP/MAGS in jeep<br>CHIEF CLOWN<br>Clown driver |
| loc 2. | 4/33 HEARSE (interior)<br>They are driving back to circus.                                   | ACE<br>DEADBEAT<br>MAGS                         |
| loc 3. | ② 4/20 COUNTRY ROAD<br>Deadbeat & Ace run down road.                                         | ACE<br>DEADBEAT                                 |
| 4.     | ③ 4/24 COUNTRY ROAD<br>Ace & Deadbeat meet Mags                                              | ACE<br>DEADBEAT<br>MAGS                         |
| 5.     | ④ 4/25 COUNTRY ROAD<br>Hearse driving along.                                                 | Hearse                                          |
| 6.     | ⑤ 4/26 COUNTRY ROAD<br>Ace, Deadbeat & Mags race off to robot head area.                     | ACE<br>DEADBEAT<br>MAGS                         |
| 7.     | ⑥ 1/8 ROADSIDE STALL<br>Tardis arrives. Stallslady is asked for directions.                  | DOCTOR<br>ACE<br>STALLSLADY                     |
| 8.     | ⑦ 1/15 ROADSIDE STALL<br>Nord arrives, his bike breaks down & he's rude. He drives off.      | DOCTOR<br>ACE<br>STALLSLADY<br>NORD             |
| 9.     | ⑧ 1/11 ROADSIDE STALL<br>Doctor & Ace eat fruit from stall. Doctor uses charm on stallslady. | DOCTOR<br>ACE<br>STALLSLADY                     |

SUNDAY, 15TH MAY 1988

LOCATION: Skinner's Road  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: See Map

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from  
07.30)

TO SHOOT:

- |    |                                                                                                                                              |                                                      |
|----|----------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------|
| 1. | <u>1/5 LANDING BASE</u><br>Nord materialises at base.                                                                                        | NORD                                                 |
| 2. | <u>1/22 LANDING BASE</u><br>Whizzkid materialises.                                                                                           | WHIZZKID                                             |
| 3. | <u>1/12 COUNTRY ROAD</u> <i>STRIKE AS MUCH AS POSS + MAKE FOR ROADSIDE STALL.</i><br>Nord drives along - his bike<br>makes unhealthy noises. | NORD                                                 |
| 4. | <u>1/26 ROADSIDE STALL</u><br>Bellboy collapses by stallslady.<br>Clowns arrive & drag him away.                                             | STALLSLADY<br>BELLBOY<br>CHIEF CLOWN<br>Clown driver |
| 5. | <u>1/37 ROADSIDE STALL</u><br>Whizzkid asks stallslady for<br>directions.                                                                    | WHIZZKID<br>STALLSLADY                               |
| 6. | <u>4/21 COUNTRY LANE</u><br>Mags runs past stallslady<br>She blocks road & hearse<br>is blocked.                                             | MAGS<br>STALLSLADY<br>CHIEF CLOWN<br>2 Clowns        |
| 7. | <u>4/51 COUNTRY LANE</u><br>Stallslady comments on<br>circus explosions.                                                                     | STALLSLADY                                           |
| 8. | <u>1/25 COUNTRY ROAD</u><br>Doctor & Ace leap out of<br>path of hearse.                                                                      | DOCTOR<br>ACE                                        |

SUNDAY, 15TH MAY 1988

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- |    |                                                                                                                             |                             |
|----|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------|
| 9. | <u>1/9 COUNTRYSIDE</u><br>✓ Hearse stops. Clowns<br>point to kites then follows<br>them.<br><br>N.B. Kites shot by 2nd unit | CHIEF CLOWN<br>Clown driver |
|----|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------|
- 
- |     |                                                                        |                                                                |
|-----|------------------------------------------------------------------------|----------------------------------------------------------------|
| 10. | <u>1/16 COUNTRYSIDE</u><br>Bellboy attracts kites.<br>They follow him. | BELLBOY<br><br><i>(Kites 2nd unit) Do Kites as well incise</i> |
|-----|------------------------------------------------------------------------|----------------------------------------------------------------|
- 
- |     |                                                                                                                                                                             |                        |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| 11. | <u>1/7 COUNTRYSIDE</u> (split locn)<br>✓ (a) see no. 14.<br>Flowerchild & Bellboy running.<br>They continue on followed by<br>kites.<br><br>N.B. Kites shot by 2nd unit (c) | BELLBOY<br>FLOWERCHILD |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
- 
- |     |                                                                                                                                                           |                        |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| 12. | <u>1/10 COUNTRY ROAD</u> (split locn -<br>Blue Lagoon)<br>Flowerchild & Bellboy<br>part - Flowerchild gives<br>earring.<br><br>(Blue Lagoon shot 18/5/88) | BELLBOY<br>FLOWERCHILD |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
- 
- |     |                                                                                             |                                                                                                |
|-----|---------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| 13. | <u>1/13 COUNTRYSIDE</u><br>Clowns have lost the hippies<br>but kites move on & they follow. | CHIEF CLOWN<br>Clown driver<br><br><i>Heane<br/>Kites in sky<br/>2 Kites Ahead of<br/>CAR.</i> |
|-----|---------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
- 
- |     |                                                            |                        |
|-----|------------------------------------------------------------|------------------------|
| 14. | <u>1/7 COUNTRYSIDE</u> (sandpile)<br>(b) 2nd half of scene | BELLBOY<br>FLOWERCHILD |
|-----|------------------------------------------------------------|------------------------|
-

MONDAY, 16TH MAY

LOCATION: The Circus Site  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: See Map

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

- |     |                                                                                                   |                                        |
|-----|---------------------------------------------------------------------------------------------------|----------------------------------------|
| 1.  | <u>1/39 CIRCUS SITE</u><br>Doctor & Ace arrive at circus.                                         | DOCTOR<br>ACE<br>Tumbling Clown        |
| 2.  | <u>1/36 CIRCUS SITE</u><br>Captain & Mags arrive.                                                 | CAPTAIN<br>MAGS<br>Tumbling Clown      |
| 3.  | <u>1/29 CIRCUS SITE</u><br>Nord asks clown for directions.                                        | NORD<br>Tumbling Clown                 |
| 4.  | <u>1/41 CIRCUS SITE</u><br>Doctor & Ace walk towards tent.                                        | DOCTOR<br>ACE                          |
| 5.  | <u>1/45 CIRCUS SITE</u><br>Doctor hears laughter. Ace<br>hears screams.                           | DOCTOR<br>ACE                          |
| 6.  | <u>1/47 CIRCUS SITE</u><br>Doctor moves to tent. Ace<br>listens to screams.                       | DOCTOR<br>ACE                          |
| 7.  | <u>1/49 CIRCUS SITE</u><br>Doctor & Ace decide whether<br>to enter. Chief Clown welcomes<br>them. | DOCTOR<br>ACE<br>CHIEF CLOWN           |
| 8.  | <u>1/31 CIRCUS SITE</u><br>Bellboy & clowns arrive.                                               | BELLBOY<br>CHIEF CLOWN<br>Clown driver |
| 9.  | <u>1/33 CIRCUS SITE</u><br>Bellboy bundled out of hearse.                                         | BELLBOY<br>CHIEF CLOWN<br>Clown driver |
| 9A. | <u>3/43 CIRCUS SITE</u><br>Ace & Deadbeat try to escape<br>on Nord's bike but it's broken.        | ACE<br>DEADBEAT                        |

MONDAY, 16TH MAY Contd.

- |     |                                                                                             |                                               |
|-----|---------------------------------------------------------------------------------------------|-----------------------------------------------|
| 10. | <u>2/1 CIRCUS SITE</u><br>Chief Clown waits. Ace &<br>Doctor walk towards tent.             | DOCTOR<br>ACE<br>CHIEF CLOWN                  |
| 11. | <u>2/3 CIRCUS SITE</u><br>Ace insists she heard screams.<br>They enter.                     | DOCTOR<br>ACE                                 |
| 12. | <u>2/5 CIRCUS SITE</u><br>Hearse arrives. Clowns carry<br>Bus Conductor to tent.            | 2 Clowns<br>broken Bus Conductor              |
| 13. | <u>4/50 CIRCUS SITE</u> - <i>VESTIBULE.</i> -<br>Circus tent on fire. <i>Doctor (Felix)</i> | <i>- Wood for inside. Fx</i><br><i>Doctor</i> |
| 14. | <u>4/18 CIRCUS SITE</u><br>Mags runs from tent.<br>Clowns follow in hearse.                 | MAGS<br>CHIEF CLOWN<br>2 clowns               |
| 15. | <u>4/35 CIRCUS SITE</u><br>Hearse arrives at tent.<br>They run towards circus.              | ACE<br>MAGS<br>DEADBEAT                       |
| 16. | <u>4/2 CIRCUS SITE</u><br>Tent lit up, we hear music etc.                                   | -                                             |
| 17. | <u>4/52 CIRCUS SITE</u> - <i>model only.</i><br>Survivors watch burning<br>tent.            | DOCTOR<br>ACE<br>MAGS<br>DEADBEAT             |
| 18. | <u>1/4 (Tardis screen shots)</u><br>(a) juggler shot<br>(b) tent shot                       | Tumbling Clown                                |



TUESDAY, 17TH MAY

LOCATION: Golden Pond  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: See Map

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

- |    |                                                                                                                        |                                                   |
|----|------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------|
| 1. | <u>1/14 HIPPY SITE</u><br>Flowerchild arrives. She smiles at something we do not see.                                  | FLOWERCHILD                                       |
| 2. | <u>1/17 HIPPY SITE</u><br>Flowerchild at bus searches for box. She is grabbed by metal hand.                           | FLOWERCHILD<br>BUS CONDUCTOR                      |
| 3. | <u>1/20 HIPPY SITE</u><br>Flowerchild's body dragged off. <u>Earring falls off.</u>                                    | FLOWERCHILD<br>BUS CONDUCTOR                      |
| 4. | <u>1/28 HIPPY SITE</u><br>Doctor & Ace arrive. Captain & Mags already there.                                           | DOCTOR<br>ACE<br>CAPTAIN<br>MAGS                  |
| 5. | <u>1/30 HIPPY SITE</u><br>They all examine bus. Conductor attacks Captain & Doctor.                                    | DOCTOR<br>ACE<br>CAPTAIN<br>MAGS<br>BUS CONDUCTOR |
| 6. | <u>1/32 HIPPY SITE</u><br>Conductor attacks Captain who sends it after Doctor. Doctor confuses it, it blows itself up. | DOCTOR<br>ACE<br>CAPTAIN<br>MAGS<br>BUS CONDUCTOR |
| 7. | <u>1/34 HIPPY SITE</u><br>Doctor & Ace lost their lift. Ace finds earring. They move on.                               | DOCTOR<br>ACE<br>Jeep (Cap/Mags)                  |

TUESDAY, 17TH MAY Contd.

- |     |                                                                                                                                   |                                  |              |
|-----|-----------------------------------------------------------------------------------------------------------------------------------|----------------------------------|--------------|
| 8.  | <u>4/15 HIPPY SITE</u><br>Ace losing to Conductor.<br>Deadbeat regains senses &<br>helps Ace deactivate robot -<br>it explodes.   | ACE<br>DEADBEAT<br>BUS CONDUCTOR |              |
| 9.  | <u>4/4 HIPPY SITE</u><br>Ace & Deadbeat arrive at bus.                                                                            | ACE<br>DEADBEAT                  |              |
| 10. | <u>4/8 HIPPY SITE</u><br>Deadbeat lingers. Ace finds<br>metal box. Conductor stirs<br>to life.                                    | ACE<br>DEADBEAT<br>BUS CONDUCTOR |              |
| 11. | <u>4/11 HIPPY SITE</u><br>Ace tries to open box.<br>Bus conductor grabs Ace.<br>Deadbeat mesmerized. Ace<br>drops remote control. | ACE<br>DEADBEAT<br>BUS CONDUCTOR |              |
| 12. | <u>1/27 HIPPY SITE</u><br>Flowerchild clearly dead.                                                                               | FLOWERCHILD                      |              |
| 13. | <u>3/32 HIPPY SITE</u><br>Clowns return Conductor.                                                                                | BUS CONDUCTOR<br>2 Clowns        | <i>Hkene</i> |
| 14. | <u>3/44 HIPPY SITE</u><br>Bus Conductor at wheel of bus.                                                                          | BUS CONDUCTOR                    |              |

WEDNESDAY, 18TH MAY

LOCATION: The Blue Lagoon  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: See Map

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

---

1.	<u>1/19 CLEARING</u> Captain & Mags excavating robot. Sense arrival of Doctor & Ace introductions. Robot asks to be released.	DOCTOR ACE CAPTAIN MAGS ROBOT HEAD
----	-------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------

*Jeep*

---

2.	<u>1/21 CLEARING</u> Captain boring. Mags & Ace continue excavation. Robot attacks them. Ace smashes it.	DOCTOR ACE CAPTAIN MAGS ROBOT HEAD
----	-------------------------------------------------------------------------------------------------------------------	------------------------------------------------

*Leg of Table Mags  
Tea thing let go  
Spade*

---

3.	<u>1/23 CLEARING</u> doctor & Ace watch Captain & Mags drive off. They walk.	DOCTOR ACE CAPTAIN MAGS
----	------------------------------------------------------------------------------------	----------------------------------

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4.	<u>4/28 CLEARING</u> Mags, Deadbeat & Ace arrive at robot - still asking to be released.	ACE DEADBEAT MAGS ROBOT HEAD
----	---------------------------------------------------------------------------------------------------	---------------------------------------

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5.	<u>4/30 CLEARING</u> clowns arrive & attack. Ace activates robot head it destroys clowns.	ACE DEADBEAT MAGS CHIEF CLOWN 4 clowns
----	----------------------------------------------------------------------------------------------------	----------------------------------------------------

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6.	<u>1/18 ROAD</u> Doctor feels something evil. They see 2 small figures in distance.	DOCTOR ACE CAPTAIN MAGS
----	----------------------------------------------------------------------------------------------	----------------------------------

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WEDNESDAY, 18TH MAY Contd.

7. 4/32 CLEARING  
They all get in hearse.  
Deadbeat at wheel.

ACE  
MAGS  
DEADBEAT

4/33 HEARSE INT.

ACE / DEADBEAT / MAGS.

HEARSE

8. 1/10 Shot carried over  
from Sunday 15th

BELLBOY  
FLOWERCHILD

Other Side of Pond running across roads

WEDNESDAY, 18TH MAY

LOCATION: The Blue Lagoon  
Warmwell Quarry

CONTACT: Mr.  
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

<p>②</p>	<p>1. <u>1/19 CLEARING</u> Captain &amp; Mags excavating robot. Sense arrival of Doctor &amp; Ace introductions. Robot asks to be released.</p>	<p><i>Groundsheet / 4 poles?</i></p> <p>DOCTOR ACE CAPTAIN - <i>field glasses / magnifying glass maybe</i> MAGS ROBOT HEAD <i>(VFX Expedition grade) - pick axe</i></p>
<p>* Supply of tea! warm in flask? ③</p>	<p>2. <u>1/21 CLEARING</u> Captain boring. Mags &amp; Ace continue excavation. Robot attacks them. Ace smashes it. <i>- tea added / tea - 2 towels</i></p>	<p><i>~ 2 folding chairs / ten things / Lamps from Jeep</i></p> <p>DOCTOR ACE CAPTAIN - <i>sanity up</i> MAGS ROBOT HEAD <i>(VFX grade)</i></p>
<p>④</p>	<p>3. <u>1/23 CLEARING</u> Doctor &amp; Ace watch Captain &amp; Mags drive off. They walk.</p>	<p>DOCTOR ACE CAPTAIN MAGS</p>
<p>⑤</p>	<p>4. <u>4/28 CLEARING</u> Mags, Deadbeat &amp; Ace arrive at robot - still asking to be released.</p>	<p>ACE DEADBEAT MAGS ROBOT HEAD</p>
<p>⑥</p>	<p>5. <u>4/30 CLEARING</u> <i>long scene!</i> clowns arrive &amp; attack. Ace activates robot head it destroys clowns.</p>	<p>ACE DEADBEAT MAGS CHIEF CLOWN 4 clowns</p>
<p>⑦</p>	<p>6. <u>1/18 ROAD</u> <i>last shot of this scene</i> Doctor feels something evil. They see 2 small figures in distance.</p>	<p>DOCTOR ACE CAPTAIN - <i>field glasses / magnifying glass maybe</i> MAGS <i>- pickaxe (VFX grade)</i></p>



WEDNESDAY, 18TH MAY Contd..

⑦	7.	4/32 CLEARING They all get in hearse Deadbeat at wheel.	ACE MAGS DEADBEAT	Hearse
⑧	8.	4/33 HEARSE (interior) They are driving back to circus. <i>Clowns CHANGE for 1/13</i>	ACE MAGS DEADBEAT	Hearse
⑨	9.	3/43 CIRCUS SITE Trying to escape from tent.	ACE - remote control DEADBEAT	
⑩	10.	4/2 CIRCUS SITE TENT ONLY - LIT UP etc		
?	11.	1/8 Dr. & Ace's P.O.V. of Segonax <i>Don't know</i>	-	Panning shot of Blue Lagoon
⑪		4/35 CIRCUS SITE Hearse arrives at tent. They move towards circus.	ACE DEADBEAT MAGS	Hearse
⑫		4/36 CIRCUS SITE tent imploding etc		
⑬		4/32 CIRCUS SITE Luncheon w/ tent last. Scene, final farewells.	Director Ace - remote control? Mag Deadbeat	

Flashing - 1/13  
put in some  
where in afternoon

Chief Clown/Clowns<sup>s</sup>  
(done on road to Circus Site)

\*Hearse must be set in position in advance!









PURBECK DISTRICT

Wareham  
3 km or 2 miles  
A 352

Purbeck Hills



SUNDAY 15 MAY 88

PROPS PLOT

(1)

1/11. EXT ROADSIDE STALL

EATING FRUIT ON TABLE (cut up Pineapple)  
FOR ACE + DOROT.

DOCTOR  
ACE  
STAN Lady

STALL Lady with Disgusting Fruit  
Hold A Segment Melon

1/15 EXT ROADSIDE STALL

DR + ACE HAVE FINISHED FRUIT.  
[

DR  
ACE

NORD'S MOTORCYCLE Set up Hull with:-

NORD

HAMBURGER  
STEAM INSIDE (FX)  
BIKE SPLUTTER (FX)

1/24 EXT STALL IN DISTANCE

KITES IN DISTANCE.

JEEP WITH PICNIC GEAR IN BACK (PROP HAND)  
HEARSE (TARDIS END ROAD)

1/31 EXT ROAD

HEARSE (R to L)  
BELLBOY IN BACK ON  
FLAT BOARD 6' x 2'

Clowns  
Bellboy

4/25. EXT ROAD

HEARSE (L to R) (TARDIS END)

ACE  
DOCTOR  
Clowns

1/26 ROADSIDE STALL

STALL AWAY FROM SIDE OF ROAD  
FOR CAMERA BEHIND.

Bellboy  
S.L.

MATRESS FOR Bellboy to fall onto S/L. H

KITES FOLLOW (VFX) Bellboy.

Clowns

Items to Lint up for STALL Lady

HEARSE (From Op. TARDIS END)

# Props Plot

(2)

1/37

EXT. ROADSIDE STALL

BMX BIKE (TARDIS END OF ROAD)  
FRUIT TO PEEL FOR ST.L. ON TABLE

WHIZZKID  
STAN L.

1/5

EXT. LANDING BASE

NORD'S BIKE (ON LANDING BASE)

- HANDLE BARS
- HAMBURGER INSIDE BOX
- STEAM INSIDE BOX
- SMOKE SUNS

NORD

1/22

EXT. LANDING BASE

- BMX BIKE
- SMOKE SUNS

WHIZZKID

1/12

COUNTRY ROAD

NORD'S BIKE  
HAMBURGER TO EAT (THROW AWAY)  
SPARE HAMBURGERS TO DISCARD

NORD

4/21

COUNTRY LANE

HORSE ATTACHED TO CART IN ROAD  
TURNING IN ROAD  
HEARSE FROM (OP TARDIS END)

STANLADY  
CLOUNY  
MAGS

4/51

COUNTRY LANE

STANLADY DRIVES CART (FROM OP TARDIS)

SL

1/25

COUNTRY LANE

HEARSE (FROM TARDIS END)

DOCTOR  
ACE



# Props Plot

(3)

1/9

Countryside

HEARSE (OP TARDIS END)

Electric Window - Up at Start.

KITES - IN SKY (MOVE ACROSS SKY IN FRONT of HEARSE)

Control Panel inside HEARSE

1/16

Countryside

Kites Follow Bellboy.

Bellboy

1/7

Countryside

Split Location (B) Pond

Flowerchild has both EARRINGS ON EARS  
No Kites.

Flowerchild  
Bellboy

1/10

Countryside

Split Loc - No Kites

Bellboy

1/13

Countryside

HEARSE IS Parked where First Saw Flowerchild  
IN S 1/10

CH clown  
Driver

Control Panel

Kites stay overhead - then start to move  
IN Direction of Flowerchild/Bellboy

1/7

Countryside

✓ (C) SANDPile  
2 Earrings

Bellboy  
Flowerchild

# REVISED SCHEDULE

Monday 16th May

COMPLETE SCANNER UNIT AT SKINNER'S RD LOCN

To shoot:

1/5	LANDING BASE	NORD	motorbike
1/22	LANDING BASE	WHIZZKID	BMX
1/25	COUNTRY ROAD	DOCTOR ACE	Hearse radio mics

MAIN SCANNER UNIT MOVE TO CIRCUS SITE

1 CAM UNIT/BATTERY etc REMAIN

To shoot:

1/7B	COUNTRY ROAD (S114 no track)	BELLBOY FLOWERCHILD	<u>No Kites</u>
1/10	COUNTRY ROAD (S104 + S106)	BELLBOY	No Kites.
1/11	COUNTRY ROAD	BELLBOY	2nd unit Kites.
1/1	COUNTRY ROAD (ALSO SHOOT w CONTROL 1/24 Sh 2A.)	CHIEF CLOWN 3 clowns	Hearse

RELOCATE AT CIRCUS SITE - To shoot:

1/12	ROAD	NORD	motorbike
1/13	ROAD	CHIEF CLOWN 3 clowns	Hearse

PICK UP AS TYPED SCHEDULE.

Bob Glaser

"DOCTOR WHO: THE GREATEST SHOW IN THE GALAXY"

C A S T   L I S T  
\* \* \* \* \*

THE DOCTOR .....	SYLVESTER McCOY
ACE .....	SOPHIE ALDRED
THE CAPTAIN .....	T.P. McKENNA
MAGS .....	JESSICA MARTIN
STALLSLADY .....	PEGGY MOUNT
BELLBOY .....	CHRISTOPHER GUARD
FLOWERCHILD .....	DEE SADLER
CHIEF CLOWN .....	IAN REDDINGTON
RINGMASTER .....	RICCO ROSS
MORGANA .....	DEBBIE MANSHIP
DEADBEAT .....	CHRIS JURY
NORD .....	DANIEL PEACOCK
WHIZZKID .....	GIAN SAMMARCO
BUS CONDUCTOR .....	DEAN HOLLINGSWORTH
MUM .....	JANET HARGREAVES
DAD .....	DAVID ASHFORD
LITTLE GIRL .....	KATHRYN LUDLOW

Phone Numbers



M/UP	COS.
0900	0845
0805	0800
<del>0830</del> 0830	<del>0820</del> 0800
0850	0845
0900	0845
0915 ← →	
0900	1030.

Ace  
Mags  
Deadbeat  
Captain  
Docker

4 Clowns

Paul Alan  
Wicky Dave

Chief Clown

DAVID

Paused

on set

9.25

9.25

9.25

9.25

As soon as possible - 11.00 onset  
(To go to read through at 10.30 in costume / M up.  
(Fill 17) → 9.30 to be ready  
Read Thru

~~10.15~~  
10.15

~~11.30~~  
11.00



Wed 15<sup>th</sup>

Doctor

M up

Cost

On Set

0900.

08.45.

9.25

Mags

08.05

0800.

9.25

Captain

0850

0845.

9.25

4

Clowns

0830.

9.25

Dave

Paul

9.25

Alan

Nicky

9.25

9.25

Ace

1000

1020.

11.00

Deadbeat

~~1000~~ 1020

1000.

11.00

Chief Clown

1430.

1650 16.30.



# STORY ORDER

1/2	PARDIS	4/22	TIME TUNNEL
1/4	"	4/23	ANCIENT CIRCUS
1/6	"	4/27	"
1/13	HEARSE	4/29	"
2/5	CORRIDOR	4/31	"
2/32	"	4/34	"
2/35	WORKSHOP	4/36	"
2/37	CORRIDOR/PASSAGE	4/38	"
2/38	CHAMBER	4/40	"
3/1	"	4/41	CHAMBER
3/3	PASSAGEWAY	4/42	ANCIENT CIRCUS
3/4	JUNCTION	4/43	CHAMBER
3/5	WORKSHOP	4/44	ANCIENT CIRCUS
3/10	"	4/45	CHAMBER
3/16	"	4/46	ANCIENT CIRCUS
3/18	"	4/47	CHAMBER
3/20	"	4/49	ANCIENT CIRCUS
3/21	EYE		
3/30	WORKSHOP		
3/34	PASSAGEWAY		
3/36	CORRIDOR		
3/37	CHAMBER		
3/38	WORKSHOP		
3/39	CHAMBER		

- 4/63 -

D/S DRAPES OUT

CAPTAIN IN ZOMBIE M/UP

39. INT. VESTIBULE.

233.

\_\_\_\_\_  
EMPTY VESTIBULE  
HOLD TO  
3S MAGS/ACE/DEADBT

/ (THE TRIO HAVE  
REACHED THE EXIT  
FROM THE VESTIBULE  
THAT LEADS BACKSTAGE.

WIND  
MACHINE

DEADBEAT STOPS FOR  
A MOMENT)

DEADBEAT: You do realise they'll  
do anything to stop us.

LET THEM GO

ACE: Let's go then.

CRANE DOWN  
TO CAPTAIN F/G

(THE TRIO GO OFF  
DOWN THE CORRIDORS.  
THEY HAVE NOT  
NOTICED THE CAPTAIN'S  
BODY LYING COVERED  
ON THE STRETCHER  
WITH THE PITH HELMET  
ON TOP OF IT.

A FLASH HITS  
THE STRETCHER AND  
THE BODY BENEATH  
STARTS TO MOVE.  
THE BLANKET IS  
PUSHED ASIDE BY  
A CADAVEROUS HAND.

HOLD TO  
MS CAPTAIN

THEN THE CAPTAIN  
SITS UP ON THE  
STRETCHER AND DONS  
HIS PITH HELMET.

HE IS CLEARLY NOW  
DEAD BUT RECOGNISABLE  
NONE THE LESS. AND  
GETTING UP)

RECORDING PAUSE

Tackie

Sylvia Youngs

have used her.

Tues 7

Wed 8

Thurs 9

would like to use  
her on 10th

But we will not  
be using her 15 +  
16.

Mr TOTTIS

Harvey

Car to collect

1300. hrs.

Phone Mr Tottis For the director.

Having had Breakfast  
Morgana

7.30 ~~car~~ →

Ch. Clown

7.30 ~~Train~~

Dr Who

8.30

~~car~~ Costume first ✓

Ace

8.30

~~M/UP~~ ~~Machine~~ ~~8.30~~ ~~Ham~~ ~~TH~~

R. Master

8.30

~~M/UP~~ ~~7.15 bus~~

Karl Paul ✓

8.30

~~Train~~

Dave Jeff ✓

W. Kizz ~~9.00~~ 9.00 am

D. Gear ~~9.15~~ 9.15 train

B. Boy ✓ 10.45

Mags. ⇒ As soon as possible

Captain ✓ 11.30 m/u.

Hugh ✓ → Clowns 10.00.

Alan ✓  
Nicky ✓  
John ✓

KK  
0618 — 634  
648 — 7.09  
7.07 — 7.28  
7.37 — 8.37  
8.01

7.00 am

Monday Calls - Monday

After 5:00 4:00 PM

9:00 Morgana  
9:30 Chief Clerk  
9:45 Doctor  
9:55 Ace  
10:00 Ring MASTER

10:00 4 Clowns

10:15 Water kiosk

10:30 President

10:45 Barry

11:00 Mike

---

---

11:00 George



# Sample A

## Dr WHO Story Order

1/1	Int. Circus Ring	Ringmaster
1/35	Int. Circus Vestibule	Bell boy / CH Clown / Cl. Driver / Morgana
1/38	Int. Circus Vestibule	Morgana / Capt / MAGS / CH Clown
1/40	Int Circus Ring	Bell boy / Ringmaster / (Clowns) / Family
1/42	Int Big Tent Seating	Capt / MAGS
1/43	Int Circus Ring	Ringmaster / Bell boy / Clowns
1/44	Int Tent	Capt / MAGS
1/46	Int Circus Ring	MAGS / Ringmaster
1/48	Int Circus Ring	MAGS
2/2	Int Circus Vestibule	Morgana / CH Clown
2/4	Int Circus Vestibule	Doctor / ACE / Morgana
2/6	Int VESTIBULE	Doctor / ACE / Morgana / CH Clown
2/7	Int Tent Corridor	Doctor / ACE
2/8	Int Big Tent Seating	Doctor / ACE / Girl / Dad / Mum
2/9	Int Circus Ring	Clowns
2/10	Int Big Tent Seating	Doctor / ACE
2/11	Int Circus Ring	Clowns / Ringmaster
2/12	Int Seating	Doctor / ACE / Girl / Dad / Mum
2/13	Int Ring	Doctor / ACE / Ringmaster / Clowns (Family)
2/14	Int Seating	Doctor / ACE / Ringmaster / Girl / Dad / Mum
2/15	Int Ring	Doctor / ACE / Ringmaster / CH Cl. / Girl / Dad / Mum / Clowns
2/16	Int BACKSTAGE AREA	Doctor / Captain / MAGS / Ringmaster / Nord / Clowns
2/17	Int. Corridor	ACE / CH Clown / Clowns
2/18	Int BACKSTAGE	Doctor / Capt / MAGS / Nord / Deadbeat
2/19	Int Vestibule	ACE / Morgana / Nord
2/20	Int BACKSTAGE	Doctor / Capt / MAGS / Nord / Deadbeat / CH Cl. / Clowns
2/21	Int. Vestibule	ACE / Ringmaster / Morgana / CH Cl. / Nord / Nord / 2 Clowns
2/22	Int Corridors by Kilo Store	ACE / Bell boy
2/23	Int Backstage	Doctor / Capt / MAGS / Nord / Clowns
2/24	Int Corridors	ACE / Bell boy / CH Clown / 2 Clowns
2/25	Int The Ring	Ringmaster / Nord / Mum / Dad / Girl / Clowns
2/26	Int BACKSTAGE	Doctor / MAGS / Capt / Nord (Vo).
2/27	Int Ring	Ringmaster

# STUDIO A 'DR WHO' STORY ORDER

2/28	INT BACKSTAGE	DOCTOR/MAGS
2/29	INT VESTIBULE	MORGANA/WHIZZKID
2/30	INT TENT CORRIDOR	ACE.
2/31	INT BACKSTAGE	DOCTOR/MAGS/CAPT/CLowns
2/32	INT RING	RINGMASTER/WHIZZKID/PAD/MUM/GIRL
2/34	INT BACKSTAGE	DOCTOR/CAPT/MAGS/2CLowns
2/35	INT BACKSTAGE	RINGMASTER/WHIZZKID/CAPT/CLowns
2/36	INT VESTIBULE	MORGANA
3/4	INT CORRIDOR	DOCTOR
3/6	INT TENT SEATING	MUM/DAD/GIRL
3/7	INT BACKSTAGE	RINGMASTER/MORGANA/CH. CLOWN/WHIZZKID
3/8	INT CORRIDOR	CAPT/MAGS/CLowns
3/9	INT VESTIBULE	DOCTOR/DEADBEAT
3/11	INT CORRIDOR	DOCTOR/DEADBEAT
3/12	INT TENT SEATING	FAMILY/MORGANA
3/13	INT BACKSTAGE	CAPTAIN/MAGS/CH CLOWN/WHIZZKID/CLowns
3/14	INT VESTIBULE	RINGMASTER/MORGANA/CH. CLOWN
3/15	INT CORRIDOR	DOCTOR/DEADBEAT
3/17	INT CORRIDOR	CH. CLOWNS/CLowns
3/19	INT BACKSTAGE	CAPT/MAGS/WHIZZKID/RINGMASTER/CLowns
3/22	INT VESTIBULE	MORGANA
3/23	INT CORRIDOR	CHIEF CLOWN/CLowns
3/24	INT TENT SEATING	DAD/MUM/GIRL
3/25	INT. THE RING	RINGMASTER/WHIZZKID/CLowns
3/26	INT BACKSTAGE	CAPT/MAGS
3/27	INT TENT SEATING	MUM/DAD/GIRL
3/28	INT BACKSTAGE	CAPT/MAGS
3/29	INT RING	RINGMASTER
3/33	INT VESTIBULE	MORGANA
3/35	INT BACKSTAGE	CAPT/MAGS
3/40	INT TENT SEATING	MUM/DAD/GIRL

# STUDIO A

## DR. WHO STORY ORDER

3/41	INT CORRIDOR	DOCTOR / 2 clowns
3/42	INT BACKSTAGE	DOCTOR / CAPT / MAGS / clowns
3/43	INT CIRCUS RING	DOCTOR / CAPT / MAGS / Ringmaster / clowns / Mum / Dad / Girl
3/46	INT TENT SEATING	MUM / DAD / GIRL
3/47	INT CIRCUS RING	DOCTOR / CAPTAIN / MAGS
4/11	INT CIRCUS RING	DOCTOR / CAPT / MAGS / Ringmaster / Mum / DAD / Girl / clowns
4/3	INT VESTIBULE	MORGANA / CHIEF clown
4/9	INT The Ring	DOCTOR / CAPT / MAGS / Ringmaster / Mum / DAD / Girl / CH clown / MORGANA / clowns
4/10	INT TENT SEATING	DOCTOR / MORGANA / CH. clown / Mum / DAD / Girl / CAPT VO
4/12	INT RING	DOCTOR / MAGS / CAPT (dead) / clowns
4/13	INT TENT Seating	DOCTOR / MAGS / MORGANA / CH clown / Ringmaster / Mum / DAD / Girl
4/14	INT TENT Corridor	DOCTOR / MAGS
4/16	INT. RING	MORGANA / Ringmaster / CH clown / DAD / Mum / Girl / clowns
4/17	INT VESTIBULE	DOCTOR / MAGS / CH. clown / 2 clowns
4/18	INT CORRIDOR	DOCTOR
4/22	INT CORRIDOR	DOCTOR
4/35	INT VESTIBULE	Dead beat / Ace /
4/37	INT CIRCUS RING	ACE / MAGS / DEADBEAT
4/39	INT VESTIBULE	ACE / CAPT / MAGS / DEADBEAT
4/40	INT. VESTIBULE	ACE / MAGS / Deadbeat

Not.

6.78

9 }  
10 }  
11 }  
13 }  
14 }  
15 }  
16. /

Check Barrels

## NOTES FOR STUDIO

WEIGHTS ON Ring For Tumblers

Curtain around Cage closed until Person has got inside Cage  
then OPENED SHOWING RAILS ALL THE TIME AFTER.

Curious to RAILS come to Fixed opening at 12" ? on D/s 1/2 of opening



## Clowns:

### Under taker clowns

Hugh Spite

DAVE PUMFRET

JOHN ALEXANDRA.

### Duty Ring Clowns

Huw Spite

DAVE PUMFRET

### CHASING Ace Ep2 Clowns

CARL

Paul

Dave

Jeff

Script Pages to find - Missing

3/23 page 23 - de 13 Backstage

3 p 55. ✓ to

3

# DR WHO "THE GREATEST SHOW IN THE GALAXY"

## ST STUDIO - PROPS FIRESET PLOT

### INT. CIRCUS RING

2 Snake Suits Standing in for Atmos in Ring  
STAND-BY Table off Set (BY CAGE + Spiral Staircase)

RING MASTER'S WHIP

Doctor Who's RUBBER JUGGLING CLUBS (VFX)

" " REAL JUGGLING CLUBS

FLASK OF TEA F/P (for Cage scenes)

SPARE MILK

SPARE CUPS + SAUCERS

REMOTE CONTROL - RINGMASTER

SPARE DRUM SKIN (for Band strings)

~~Hold's HAMBURGERS + SPARES~~

2 DOUBLE HEADED COINS (VFX)

AUTOGRAPH BOOK } WHIZZKID

PEN

P

### LAND STAND

DRUM ON STAND + STOOL?

TRUMPET + STOOL?

### CLOWN STORAGE AREA

Clown's JUGGLING CLUBS

Clown's MONOBIKES

BLACK STRETCHERS

2 SKIPS

BROOM FOR DEADBEAT

BACKSCENE AREA

Tarra Cards a Table Lc 16

### SEATING AREA

3 BAGS POP CORN

3 CARDS "9"

3 CARDS "0"

BOX WITH ICE CREAMS

SPARE BAGS POP CORN + CRISPS

3 BAGS CRISPS

VESTIBULE SET  
VESTIBULE PROP TABLE

LEAFLETS

SHROUD to Cover Captain

OFF RIGHT - BMX BIKE (FOR WHIZZ KID)

STANDING-BY WIND MACHINES

2 ORANGE BIKES to STAND Stretcher with Captain

ON CARAVAN - Ticket ledge

CRYSTAL BALL (VFX)

Tickets book

Tickets

TARLATT CARDS

POSTERS SET-IN AND MARKED

KITES SET-IN AND MARKED

BLEEPING DEVICE on 1 KITE (VFX)

PERSONAL

ACE - Flowerchild's EARRING on jacket

## KITE STORE

### TABLE

- STRAPS TO TIE BELLBOY.

### VISUAL FX TABLE

Clown's lever (Dave) - 2/11

Mediation For Deepbeat (Cosume) + FAB Slowing FX

2 Double Headed Coins

3 Rubber Indian Clubs (2/34)

Bleeping Dance for Kite

Banish (Nord) 2/25

Flash FX + Nord's Fall Out -

Singed + Scorched Leopard Skin 2/27

Ripping for Ace to get out of Kite Capboard

Buckled Spectacles + Dust (Whizzkid) 3/29

Sawdust or other Dust for Whip on Floor 4/10

Exploding Crystal Ball

Tumbling Debris

Smoke Guns



Alan to speak to Reddington - scene 35  
not split now.

organize meeting

all Steve Bowman - need 2 <sup>15 mm long</sup> double headed cotas - & 1  
bott HEADS, one bott TAILS. - Does sleeping device come off from off side  
- ✓ Blanks - need Heane for 2nd And. (Check to be with the

Carkey - does Caravanette have 2 windows - if so, where?  
(Is it the exact layout of the Vertibule?)

A hand-drawn floor plan of a rectangular room. On the left wall, there is a bed. On the right wall, there is a desk with a chair in front of it. The room is divided into two sections by a vertical line. There are some scribbles and lines indicating furniture and layout.

- down table
- call card every time / for 3/12 - call back (Hank asked)

May 12

David

Rehearsal Props Needed

Quantity popcorn / bags

Remote control for Ringmaster - OB.

(3) Cards for family showing "9" and "0".

✓ Whip for Ringmaster

✓ Board to carry Bus Conductor & Bell boy.

✓ Autograph book / pen

Duncan - ~~Call Rob~~ back about Chris Guard Theatre  
Availability — 1330 at Wells Farm Rd.

Drum kit on stand.

Dr. Katcho over.

SPARE.

Trumpet.

~~Mounta~~ Maikue TC.

— Tape recorder & Speaker

Hold till 5<sup>th</sup> June.

3077

## Tuesday

1. ~~Pop~~ Corn bags for DR.
2. Durca - do we need Beltruzz kids Bike in Vestibule?
  - Instruments in Orchestra Spare drum + ~~2~~ <sup>1</sup> Trumpet ✓ yes
  - Do we need Hearse for Bruno B.
  - ✓ What was the answer about Nord's Cage? ~~the~~ Car
  - ✓ leave Answers on Bob's Answer Machine - Dan & Sky know
3. ✓ OBTAIN Cassette Player Stereo for DR WEDnesday. 930
4. ✓ Check on Remote Control for DR + Clubs for DR
5. Q ~~the~~ Whip + MATS to Rel Rm today. Check arrived
6. ✓ Studio Information Sheet to do. - End WED
7. What Size Wind Machine? Vestibule
8. ✓ ~~Get~~ Scoff Durham to hire large <sup>unmarked</sup> boxes for magnum + Ray M. to get into
9. ~~No.~~

Synester

Scene

3/41 To Smoke -

Script changes - ~~Prologue~~ ~~Pop~~ for Cast, for Durca.

~~Anti-Markings (1)~~



Wednesday

Straight Jacket for Doctor for Recady B

NAME to go into length of Dr's Umbrella. Recad B  
Snake roll into  $10\frac{1}{2}$ " Dia. x 4" Depth

Nxt Monday 2pm. Put at Acra with Sylvestri

Following Monday

BOB / Share drum + Trumpet N/P.

DUNCAN Choc Ices. - ~~mind mellow?~~

~~Be Bike?~~ Yes.

Check Hearse

Another Whip. - small handle can to crack! ✓  
~~Could~~ Crystal Ball - vis for one doing all.

DAVID ~~Have~~ any fixed to floor, or weighted -  
~~Knobs~~ will spring off from side

Ian - What was lost in Boxes? ✓ ~~Knobs~~ / Large wheels  
1 Small (DL. yellow)

Bot - ~~More~~ to see if Thomas can for  
2 items on loan.

Kare / - ~~Bus~~ Conductor on Soretator - During? to when?  
/ Ros

Re Duncan - Rewrite scenes End 3 begin 4.  
✓ Check Girls licence - clothing + Time sheets.  
✓ Have you to make file with vis fr requirements? - Check vis fr.

me - Clown Plot - Names + No's + Run Order to Mark up for Alex/Duncan/FA.

Alex - Send more Duplicating Paper

check. Vis requirements for Nord's Dusk or Prop?

Ros - Betty's down names (to match BS) 1/35.  
Straight Jacket for Sylvestri (Sunder 0).

4/35 ✓ Vis while  
Acc (East Rand) /  
Dead name

Geop's item Loan

Value

1. Rabbit Pan

\$150

1 FLAMING HAND

\$245.

Purchases: Account to Come from Agent.

G. spent 28-16.

\$44-90p.

Gony to Sped

\$11-00

SPARE CANDLE.

Need to obtain

Ronschol LIGHTER Fuel Petrol.

Small

Light flame or else - extinguish immediately, with Lid

Wipe out Rabbit Pan SOOT immediately  
or will cost \$150.!

the attend

10mis:

off white Jacket

white Rope white eggs

white or white. not SHa up

Supple Yellow Rope.

Red Candle.

\$20-30.



Bot - ✓ Shallow Munchmallow choc Ice Size

✓ Plus etc large

✓ ~~Art~~ Small handled Whip.

Steve - ✓ Dozra's Animal Chits - at DR -

- Bus Conductor Dummy ✓

- ~~Sketch~~ Ward's

Bot 1520

3 colored Puller - box  
Sic / Yel / Red / Blue  
fing to Sinder.

Bot - ✓ Plastic Sheet to cover Bus conductor.

✓ Make-up Powder Puffs + Make up Box

- ~~Box~~ Doe

Wardrobe Brush + TAPE MEASURE.

✓ Shroud to cover CAPTAIN on Stride-board.

Duncan - what Cost/ma clown Props? - Box + Tape Measure.

Kate - Photos for Sophie

Suzanne  
~~Model Film~~ Lizard's Red Devil -

4/9 - Buyer talk to Alan Maney.  
Purchase. UV Filter

From: Sarah O'Hara  
GAVIN  
UV - Contact lenses. - if it slips - spilling of UV highly - if carefully.  
Arts will feel - see Blue Sauce.  
400W. UV.

Measure Tape.  
Clubs ✓ MAX O'DOBAN  
56, ISLINGTON Park Street

3 SPOTLIGHT Clubs  
£12.50 each.

And the 8t <sup>dressing colours</sup> Colours to  
for Duphical Set.

1.75 + VAT x 3 on Hire.  
+ Sale. Deack £1.25 x 3 incl VAT

White.

1 piece

Cost. Puller  
Puller board

Kips to check -

Tickets for Niagara?

Deane - 2/26 Harsh Blasting Noise - colored Flash. Fall or Explosion

Don Ballage - QA Claim to Operate Spot Light? or  
or Prop me?!

JM - Wind Machines - Vestibule - ? or Tech. Size?

Alex - Has 1/3 ~~Ardis~~ been cut?

Ron - ✓ Slows for Clowns OR + ~~Tray~~ Jacket

Dee - ✓ Real masks. OR. ~~1/2~~ 600

Camp ~~3/19~~

~~2/23~~

4/9.

~~3/23~~

3/19 (5)

~~3/23~~

~~3/23~~

3/23 (5)

✓ Board 6 x 2' + Duvet for OR

✓ 2 Skips

Araps to tie Ball bag in kids room?

## Planning Meeting - Studio B

1 must complete workshop/Passage/

Workshop - very dark.

1 @  $\frac{1}{2}$  built Clown +  $\frac{1}{2}$  Robot.  $\frac{1}{2}$  parked to

~~the~~

4/5 Clowns in Workshop - Jeff/Son

Rise - come to LIFE -

---

Going in to Workshop - Stretchen with bits of leg.

for 2/5 - Remains of bus conductors - headless, legs, sometimes also  
Clowns as Undertakers.

Corridor outside Workshop.

2/32 - 2 Clowns - Spotted - Bus Inspector

2476 -

Monday

1381000 Jernca.

1030. Rm

~~1130~~ 1/30

~~4/2~~ 6

3/6 Grid

4/39 Grid

1135 4/16. with Clow

All Ring Sees - Story Order

2.00 Magi Rel.

3:30 Story Order Run - Thru.

re Carl Clow.

---

Duncan - Ties for Bellboy in Kite Room?

Dand - Black Cushion - a stretcher for Cape?  
Hold on not to fall off.



Seueß - Test - Fullers Earth in  
Area to represent floor - to  
Strike Blade of Metal in.

Reverse Action Disc -

It sinks into earth.

Takes out Throws into air spins metal.

Also throw ~~into~~ hand into Air for Mix. - Bleed out.

Also redaction to appear from earth.

This is to represent Floor of Caves.



Bus

930-1830 Shoot.

16 Seat Bus. Mon - Fri.

TVC - 700AM. - wrap 2000

M/u at Filstree. 1

BBC ROOMING LIST

<u>ROOM NUMBER</u>	<u>NAME</u>
212	SHAW
215	TODD
216	LASKEY
217	GRESTLY
218	TILLEY
224	MCALPINE
225	MAKE-UP
226	COSTUME
268	WAREING

## SATURDAY \*

815. Call TC make sure Coach has left (Duncan)

845. Travel to Location

900. Props - Check — Running Order for day to Props.  
— Check Props for day  
— lay out others days.

930 See Remains Transport is collected (Clock Man Office)  
PHONE Brian Transport — TAXI FILM  
Hearse — Wood Plank to be made — See Dano / BOB.

Horse Cart — Need Dressing + Acorn Props set on back

Jeep — Set up Picnic items in back

Hot Box — onto Motorbike

Buy Film Polaroid Camera + Flash Lights

1100 Stand by Unit Base to Receive Coach as arrival  
Send on Coach to Hotel — then to return to Location  
stay with Unit —  
~~Give set to P.~~

Cover signs. Ram proof.

Steve Bowman — Steam in Hot Box (HAMBURGER)

Vehicle Routes. —  
(Thammy Cushman)

(Home)  
(Camp)

Goody. <sup>800</sup>

Cell-net

Even — Give out Rehearsal Schedules  
with Calls

## To Do

1. GENERAL Prop LIST + Depts. Allocation.
2. Individual Required Lists (Acra, Graphics, Vehicle, etc.) OB'
3. St 1
4. St 2.
5. ~~NAIL DOWN Studio Schedules to Studio Days.~~  
~~Vehicle Research~~ MAJOR
6. MAJOR Props TO Research. availability.
- 7.

## OE Organisation

8. HOTEL base
9. Transport.
10. Travel Arrangements - Stems, (Props / Architects / (Costume + Make-up)
11. 1st Aid Kit.
12. Fire Extinguishers + Safety Equipment
13. Rehearsal Props. + Organisation + Mark-up
14. Rehearsal Schedule ~~and~~
15. Read Through for all Cast?
16. PLOTS + Schedules.
17. MAPS. to Locations

## Studio Requirements

Studio 1 -

Studio 2. -

Rehearsal Requirements - Furniture + Props.

Rehearsal Mark-up.

Rehearsal Schedule.

OB

- HOTELS. — Wareham? — Weymouth.  
WARMWELL QUARRY. — — — Warmell —  
— Rod McIlhenny (ECC.)  
— Roger Barrow? (Tacman)
- (A) Mr Livingston Camp, QUARRY. — MASTERS PIT (ARC)

Access good at both camps.

Parking ok.

Need Toilet Facilities

Cellnet Phone.

Nearest Shop (very way away).

Manager — Dixy Deans — ARC.

(Wareham) Quarry Foreman

Mr Trevor Poole — Manager of QUARRY.

Mike Rushforth — Transport Manager

Make a path soft and flatten and Sand —

Ramp out of crater for Motor Bike.

Hessian bags on back vehicle to make a 1 Tyre marks

House immaculate in every way

Motor bike immaculate & empty, flat

No Local water supply.

Drained Quarry.

Gravel/Sand.

Very loose

Possibly Tree to be removed

Check Bulldozing working on Shooting Day.

SAFETY — HEAVY DUTY SIGNS

- DANGER AREAS. — NO GO AREA MAPS to set (Mr Livingston loc) — internal travel difficult routing
- Sign Posts to Location.

~~Forest~~ Marker Cones

Sticks + Tape to mark off Areas



Bundle of Chopped Wood for fires  
Heavy Hammer/Mallets

Recess with Tent Contractor.

Possible Water to Dampen down Ground - Portable Water Tank  
and Sprays

Informal a signpost.

First Aid Kit

Fire Extinguishers.

Unit Hotel

REMBRANDT HOTEL -

£28. B+B. incl VAT. reduced £40.

Transport to Gook - Unit Coach.

- Prop Lorry (General)

- 4 wheel drive (Landrover) with.

Bar +.

EM: IAN Dowe.

Sond: Doug. Wititake

SAFETY OFFICER/FORM.

LOCATION REQUIREMENTS FORM.

TABLES (Folding) + CHAIRS for Catering.

Travel day.

N. Dera  $\frac{1}{2}$  day travel.

Last Day shot to 1400. the travel.

JNT — to discuss

---

1 Clown Torso Top Robot.

Bottom — Clown Trousers.

1 Undoes down-back — false back — Zip.

6 Baggy Suit Clowns

6 White Clowns.

1 Chief Clown

OB — 4 White Clown — includes Tumbling clown.

— 1 Chief Clown.

— Articulated

2 Collapsible Dummies — with clothes made (let VISFX know.)

2 Clowns dressed as Undertakers

Steam / Smoke — materialise RBM — NORD.

## Rehearsals for OB

	9-11	Set up OTR.
Fri 6 May	1100	Read Through + P
	PM:	Block Dr + Ace Scenes.
Sat 7	10-5	Reh. Sc's not Dr or Ace.
Sun 8		OFF
Mon 9	10-5	<del>ETW</del> Work Sc's
Tue 10	10-5	Work Sc's
Wed 11	10-5	Tech Run/Prod's Rev's OB Scenes
Thu 12	10-5	Work Sc's/NOTES S.TBA.
Fri 13		Load + Travel.

Production Planning 10 AM 10<sup>th</sup> May at Acton.  
Pm. Reference.

City Access Neil.

Costume Lady 11<sup>th</sup> May 2.30.

Hire Tent for Circus - on Locustia

Separate - Model - Centre Section - Mock-up

Card James Mgt. 14 Hall St. Richmond.

---

Brian Andro -

1/1 21 TARDIS RINGS  
22 TARDIS INTENS

1/1/10 ① TARDIS

1/1/11 ② Serge Counter

③ Odd Measuring Instruments from Pocket

1/1/10 ④ SATellite - Mischief in TARDIS - Eyes glowing - Steaming Slightly

⑤ - SHOOT OUT Sailer like into Plug into Console

⑥ Screen a TARDIS - Pictures Circus Tent

⑦ Satel Tent Appears a Picture - a Green Landscape

⑧ Obor Still - Stamped Image Landing Gear on Victorian London

1/25/12 FAT LANDING GEAR

⑨ - is Slimming edge Silver Disc in middle glowing Conchyside

⑩ - NORO'S Large 1000 cc. Motorbike -

with 2 Huge Animal Horns +

1 Futureistic Hell's Angel Type Langman

1/6/15 ⑪ - Satellite re plugs into TARDIS

⑫ - 2 Brightly Coloured Kites Fly in Sky - Destructive Fire like Symbol

1/9/22 ⑬ - Black HEARSE - 1930's.

⑭ - Undulator - Has Eye like Symbol - Chief Clown.

⑮ - Front Panel is Hearse

⑯

⑰

⑱

⑲ - Bus with Words Painted inside - Yellow -

⑳ - Metallic Bus Conductor

㉑ old Jeep

㉒ Large Robot is buried in ground.

- Costume/Viz?

㉓ Took Grow in Robot + Eyes Flash Red

-

1/22 ㉔ BMX bike for Willizz Kids

㉕ CAPT to Drive

㉖ Flowerchild dead lies

㉗ CIRCUS TENT



# VFX MEETING

4 Robots to fall down

12 Clowns in Gndes

4 Clowns a OS. { 2 White Face  
1 Red Nose (Pierced teeth a house)

Clowns - Vacuumform Make-up/VFX.

STAGE 1. MAGS. - SMAN Teeth

2

3

CONTACT Lenses - CATS Eyes

4

Fang, Teeth.

2 Planets in Sky -

Is checking Tardis Model Filming Action

WANT to see SATELLITE Model + Arm Retracted Big. before  
Filming Shot

Mr Padfield

NGP Promotions.

S Wales

Collect Bus S. Wales

Deliver to Acton.

£ 275 + VAT (265)

(waiting for 2nd  
quotation)  
which may be  
cheaper.

Please ring to confirm  
when bus needed in  
Acton.

5 ~~Make up~~ Cash  
4 Make up

TAXI. Firm to collect Cash / ask for Hotels and

40' Daimler - 1940's.

Austin 1940's

1330 Town

Handle - H Dave Lewis. To do Hire of Equipment.  
Responsible -

Props have Underbale to Hire - not responsible for Safety of Equipment  
Safety of equip. HSM.

Normal Indemnity form

T.V. Safety Officer ~~check~~ approve for supplying safety from supplying  
Inspector Certificate.

Me to Tell - Write back Happy with form supplying  
check reamance -

Marg Insurance spoken to  
Frank Indemnity - Gavin to speak to...  
Gavin Birlett.

Flying basket - Ann Marie Baker - Flying Basket.  
(Not Bill Dunning)  
Eugene + Kirby's OK. Plus. Foyes? Sullivan.  
Dr WHO.

## Notes

1/20.

Stall also has Disgusting fruit of various forms  
as well as DRINKS and SNACKS

1/17/37

Hippy Bus has Bellboy painted on side with  
Bellboys name underneath

Doctor has his Umbrella all the time from leaving  
the TARDIS

1/31/62

STRAPS TO THE BELLBOY ONTO coffin lid inside hearse (David)

1/31A/63

Also EXT CIRCUS?!

1/34/68-9

Ace finds Flowerchild's earring and pins it into her jacket  
Needs to stay there - continually.

1/31





## SHOTS ON TARDIS SCREEN

### VISION

### SOUND

- |    |             | <u>VISION</u>                                                                                                                      | <u>SOUND</u>                                                  |
|----|-------------|------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------|
| 1. | Epi & Sp 6. | METALIC SATELLITE.                                                                                                                 | NOISE BECOMES LOUDER                                          |
| 2. | 1/3/7       | SATELLITE GETS NEARER                                                                                                              | NOISE LOUDER INSISTANT                                        |
| 3. | 1/3/7       | SATELLITE SIMPLY GETS NEARER                                                                                                       | NOISE LOUDER AND LOUDER                                       |
| 4. | 1/3/7       | SATELLITE NEARLY FILLS THE WHOLE SCREEN                                                                                            | NOISE DRAFFENING                                              |
| 5. | 1/3/8       | SCREEN GOES BLANK                                                                                                                  | SUDDEN SILENCE                                                |
| 6. | 1/4/13      | SCREEN SUDDENLY ERUPTS INTO LIFE<br>A PICTURE OF A CIRCUS TENT<br>(JUNK MAIL THROUGH electronic letter box - Advertisement style!) | A SLEAZY SOUNDTRACK<br>AND VOICE OF CH. CLOWN.<br>(DIALOGUE.) |
| 7. | 1/4/13      | a) CIRCUS TENT IS NOW STANDING IN A BEAUTIFUL GREEN LANDSCAPE (Small Advert).<br><br>b) SHOT GLAMORISED IMAGE OF LANDING BASE      | VOICE OVER - CH. CLOWN<br>(Continued) Advert                  |

## CRYSTAL BALL SHOWS

- 1) BLANK
- 2) 3/2 Turns Cloudy
- 3) 3/4 Cloudy — Turns suddenly Ball Clears to reveal Red Eye Gollum well.
- 4) 3/4/25 Changes Color — Image of Doors + Dead Goat in Corridor
- 5) 3/22 EYE STARES OUT

ANDRO

(Mamm. (H. r. p.))  
Chow

Portia B. - April

Portia B. -

Low in water - May

6' High x 12' x. at High. Low Height.

4' x 5' High - Box underneath. Outward  
Wood (P. A. r.)  
S. of Port

Afternoon 1st at SE. end

REVISED 19-05-88

FROM: June Collins, Production Associate  
Dr. Who

ROOM &  
BUILDING: 305 Union House EXT. 3882

SUBJECT: DR. WHO PRODUCTION SCHEDULE 7J

Programme numbers: 50/LDLK231K  
50/LDLK232E  
50/LDLK233Y  
50/LDLK234S

TO: Julian Hearne

Copies to: John Nathan-Turner  
Alan Wareing  
and team  
Brian Hodgson  
Dick Mills  
Composer  
Lighting Director  
Richard Wilson  
Scott Talbot

Dave Chapman

Ray Liffen  
Jenny Stone  
Programme Planning  
Susanna Fyfon  
Guy Gilks  
Carol Hodge  
Marjorie Cooper

Julian, please submit forms to cover the following bookings, copy to me. Thanks.

SCHEDULE:

DATES:

REQUIREMENTS:

RECORDINGS:

Week 22  
Tues. 31st May  
1400-1800 (Reh.)  
1930-2200 (Rec.)  
Wed. 1st June  
1030-1300 (Reh.)  
1430-1800 (Rec.)  
1930-2200 (Rec.)

Please book  
record bank  
throughout and  
VHS cassette with  
time code in vision.

RECORDINGS:  
(Cont.)

Recordings:

Thurs. 2nd June  
1030-1300 (Reh.)  
1430-1800 (Rec.)  
1930-2200 (Rec.)

Week 24  
Wed. 15th June  
1400-1800 (Reh.)  
1930-2200 (Rec.)  
Thurs. 16th June  
1030-1300 (Reh.)  
1430-1800 (Rec.)  
1930-2200 (Rec.)

REQUIREMENTS:  
(cont.)

All requirements as  
for previous studio  
days.

GALLERY ONLY  
&  
ELECTRONIC  
EFFECTS W/SHOP:

Gallery only session for titles t.b.c.

Week 25  
Mon. 20th June  
Tues. 21st June  
sessions 09.00-18.45

Electronic  
effects W/Shop  
with ADO.  
0900-2100

Week 26  
Mon. 27th June

VT EDITING:  
:

Week 27  
Tues. 5th July  
Thurs. 7th July  
Fri. 8th July

Four machines.

Week 28  
Mon. 11th July  
Wed. 13th July

Please request all  
sessions 0900-1845  
and Hugh Parsons  
to edit.

Week 29  
Tues. 19th July  
Thurs. 21st July  
\*Mon. 25th July



PRODUCER'S  
VHS COPY:

Week 27  
Episode 1:LDLK231J  
Thurs. 7th July  
Episode 2:LDLK232E  
Fri. 8th July

Week 28  
Episode 3:LDLK233Y  
Wed. 13th July

Week 29  
Episode 4:LDLK234S  
\*Thurs. 21st July

One VHS copy of  
each programme  
required by  
Producer. Time  
code in vision  
starting at  
10.00.00.

All bookings after  
1845 please.

COMPOSER &  
RADIOPHONIC  
VHS COPIES:

Week 28  
Episode 1 & 2  
Thurs. 14th July  
(LDLK231K:LDLK232E)

Week 29  
Episode 3:LDLK233Y  
Thurs. 21st July

Week 30  
\*Episode 4:LDLK234S  
\*Mon. 25th July

Please let Julian and/or Associate have  
spool numbers as soon as possible and  
let him and Associate know if you will  
not meet these dates.

Two HI FI copies  
required of each  
programme, one for  
composer, one for  
Dick Mills.  
Both with time code  
in vision, starting  
at 10.00.00.

VHS REVIEWS:

Week 28  
Episode 1 & 2  
Frid. 15th July

Week 30  
Episode 3 & 4  
\*Tues. 26th July

All reviews to take  
place in 403 Union  
House.  
Time: 10.30 onwards.  
Attending: Director  
composer, sound  
supervisor, Dick  
Mills.  
Should you decide  
to change the dates  
and/or the venue for  
the reviews please  
cancel the booking  
of the machine with  
Julian.

Julian, please book room and machine.

SYPHER DUBS:

Episode 1

All dubs to be  
in STEREO.

Week 31

\*Thurs. 4th August

Fri. 5th August(a.m.)

Days are  
1000-2100 and  
morning sessions  
are 1000-1300.

Episode 2

Week 33

Mon. 15th August

Tues. 16th August(a.m.)

Episode 3

Week 35

Mon. 29th August

Tues. 30th August(a.m.)

Episode 4

Week 37

Mon. 12th Sept.

Tues. 13th Sept(a.m.)

DOCTOR WHO

REHEARSAL SCHEDULE - "THE GREATEST SHOW IN THE GALAXY"

Rehearsal Dates: 20th May to 30th May 1988

Studio Dates: 31st May, 1st & 2nd June

Rehearsal Room: Room 302  
Television Rehearsal Rooms  
Victoria Road  
North Acton

ext.

Production Office: Room 311  
Union House  
Shepherd's Bush Green  
W12

ext.

Producer: John Nathan-Turner

Director: Alan Wareing

Production Manager: Suzanna Shaw

A.F.M.'s: David Tilley  
Duncan McAlpine Work  
Home

ext.

Apologies for any waiting around. The schedule is,  
as usual, subject to change.

Many thanks

FRIDAY, 20TH MAY

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
<u>1400</u>	2/8	BIG TENT SEATING	<u>DOCTOR/ACE/GIRL/DAD/MUM</u>
<u>1410</u>	2/9	CIRCUS RING	<u>CLOWNS</u>
	2/10	BIG TENT SEATING	DOCTOR/ACE
1430	2/11	CIRCUS RING	CLOWNS/ <u>RINGMASTER</u>
	2/12	SEATING	DOCTOR/ACE/GIRL/DAD/MUM
	2/13	RING	DOCTOR/ACE/RINGMASTER/ CLOWNS
	2/14	SEATING	DOCTOR/ACE/RINGMASTER/ GIRL/DAD/MUM
<u>1510</u>	2/15	RING	DOCTOR/ACE/RINGMASTER/ CHIEF CLOWN/GIRL/DAD/ MUM/CLOWNS
<u>1520</u>	2/16	BACKSTAGE AREA	DOCTOR/CAPTAIN/MAGS/ RINGMASTER/NORD/CLOWNS
	2/17	CORRIDOR	ACE/CHIEF CLOWN/CLOWNS
<u>1540</u>	2/18	BACKSTAGE	DOCTOR/CAPT/MAGS/ <u>NORD</u> / DEADBEAT
	2/20	BACKSTAGE	DOCTOR/CAPT/MAGS/NORD/ DEADBEAT/CLOWNS
	2/26	BACKSTAGE	DOCTOR/MAGS/CAPT/NORD(VO)
	2/27	RING	RINGMASTER
	2/28	BACKSTAGE	DOCTOR/MAGS
	2/34	BACKSTAGE	DOCTOR/CAPT/MAGS/2 CLOWNS

SATURDAY, 21ST MAY 1000-1300

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
<u>1000</u>	1/38	CIRCUS	<u>MORGANA/CAPT/MAGS/CH CLOWN</u>
	3/2	VESTIBULE	MORGANA
	3/3	CORRIDOR	DOCTOR/CAPT/MAGS/CLOWNS
	3/4	CORRIDOR	DOCTOR
<u>1040</u>	3/7	BACKSTAGE	<u>RINGMASTER/MORGANA/CH CLOWN/WHIZZKID</u>
	3/8	CORRIDOR	CAPT/MAGS/CLOWNS
<u>1100</u>	3/9	VESTIBULE	DOCTOR/ <u>DEADBEAT</u>
	3/11	CORRIDOR	DOCTOR/DEADBEAT
	3/13	BACKSTAGE	CAPT/MAGS/CH CLOWN/ WHIZZKID/CLOWNS
	3/14	VESTIBULE	RINGMASTER/MORGANA/CH CLOWN
	3/15	CORRIDOR	DOCTOR/DEADBEAT
	3/17	CORRIDOR	CHIEF CLOWN/CLOWNS
	3/19	BACKSTAGE	CAPT/MAGS/WHIZZKID/ RINGMASTER/CLOWNS
	3/22	VESTIBULE	MORGANA
	3/33	VESTIBULE	MORGANA
	2/36	BACKSTAGE	RINGMASTER/WHIZZKID/CAPT/ CLOWNS



SUNDAY, 22ND MAY

NO REHEARSALS

MONDAY, 23RD MAY 1000-1700

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
<u>1000</u>	1/1	CIRCUS RING	<u>RINGMASTER</u>
<u>1005</u>	1/2	CIRCUS VESTIBULE	<u>BELLBOY/CH CLOWN/</u> <u>MORGANA</u>
	1/40	CIRCUS RING	BELLBOY/RINGMASTER/CLOWNS
1020	1/42	INT. TENT. SEATING	<u>CAPT/MAGS</u>
	1/43	CIRCUS RING	RINGMASTER/BELLBOY/CLOWNS
	1/44	TENT	CAPT/MAGS
	1/46	CIRCUS RING	MAGS/RINGMASTER
	1/48	CIRCUS RING	MAGS
1110	2/21	VESTIBULE	<u>ACE/RINGMASTER/MORGANA/</u> <u>CH CLOWN/WHIZZKID/2 CLOWNS</u>
1120	2/22	CORRIDORS	<u>ACE/BELLBOY</u>
	2/23	BACKSTAGE	DOCTOR/CAPT/MAGS/NORD/ CLOWNS
	2/24	CORRIDOR	ACE/BELLBOY/CH CLOWN/ 2 CLOWNS
<del>1140</del>	2/25	THE RING	RINGMASTER/ <u>NORD/MUM/DAD/</u> <u>GIRL/CLOWNS</u>
	2/29	VESTIBULE	MORGANA/WHIZZKID
1200	2/30	TENT CORRIDOR	ACE

MONDAY, 23RD MAY

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
1210	2/31	BACKSTAGE	DOCTOR/MAGS/CAPT/CLOWNS
.	2/32	CORRIDOR	2 CLOWNS/ACE/CH CLOWN/ DEADBEAT/(BUS COND)
1230	2/33	RING	RINGMASTER/WHIZZKID/DAD/ MUM/GIRL
1400	2/2	CIRCUS VESTIBULE	MORGANA/CH CLOWN
1410	2/4	CIRCUS VESTIBULE	DOCTOR/ACE/MORGANA
	2/6	VESTIBULE	DOCTOR/ACE/MORGANA/CH CLOWN
1430	2/7	TENT CORRIDOR	DOCTOR/ACE
1440	3/6	TENT SEATING	MUM/DAD/GIRL
	3/12	TENT SEATING	
	3/23	CORRIDOR	CHIEF CLOWN/CLOWN
1510	3/24	TENT SEATING	DAD/MUM/GIRL
1520	3/25	THE RING	RINGMASTER/WHIZZKID/CLOWNS
1530	3/40	TENT SEATING	MUM/DAD/GIRL
.	4/19	CORRIDOR	DOCTOR
	4/22	CORRIDOR	DOCTOR
1600	4/3	VESTIBULE	MORGANA/CHIEF CLOWN

MONDAY, 23RD MAY

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
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WORK FOLLOWING SCENES - RINGMASTER + CLOWNS

RING SEQUENCES TO WORK

1610	1/1		RINGMASTER
	2/9	RING	CLOWNS
	2/11		RINGMASTER/CLOWNS
	2/27		RINGMASTER
	3/17		CH CLOWN/CLOWNS
	3/23		CH CLOWN/CLOWN
	3/29		RINGMASTER

TUESDAY, 24TH MAY

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
<u>1000</u>	3/46	CORRIDOR	<u>DOCTOR/CLOWNS</u>
1010	3/42	BACKSTAGE	DOCTOR/ <u>CAPT/MAGS</u> /CLOWNS
1020	3/43	CIRCUS TENT	DOCTOR/CAPT/MAGS/ <u>RINGMASTER/ CLOWN/MUM/DAD/GIRL</u>
1030	3/46	TENT SEATING	MUM/DAD/GIRL
	3/47	CIRCUS RING	DOCTOR/CAPTAIN/MAGS
1040	4/1	CIRCUS RING	DOCTOR/CAPT/MAGS/RINGMASTER/ MUM/DAD/GIRL/CLOWNS
<u>1100</u>	4/6	TENT SEATING	<u>MORGANA/CH CLOWN/MUM/DAD/ GIRL/CAPT V/O</u>
	4/7	THE RING	DOCTOR/CAPT/MAGS/MUM/DAD/ GIRL/CH CLOWN/MORGANA
1120	4/9	THE RING	DOCTOR/CAPT/MAGS/RINGMASTER/ MUM/DAD/GIRL/CH CLOWN/ MORGANA/CLOWNS
1130	4/10	TENT SEATING	DOCTOR/MORGANA/CH CLOWN/ MUM/DAD/GIRL/CAPT V/O
1140	4/12	RING	DOCTOR/MAGS/CAPT (dead)/ CLOWNS
1150	4/13	TENT SEATING	DOCTOR/MAGS/MORGANA/ CH CLOWN/RINGMASTER/MUM/DAD/ GIRL
1200	4/14	TENT CORRIDOR	DOCTOR/MAGS
1210	4/16	RING	MORGANA/RINGMASTER/CH CLOWN/ DAD/MUM/GIRL/CLOWNS



TUESDAY, 24TH MAY

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
1220	4/17	VESTIBULE	DOCTOR/MAGS/CH CLOWN/ 2 CLOWNS
<u>LUNCH</u>			
1330	3/26	BACKSTAGE	CAPT/MAGS
1340	3/27	TENT SEATING	MUM/DAD/GIRL
1350	3/28	BACKSTAGE	CAPT/MAGS
1400	3/29	RING	RINGMASTER
1400	MAGIC ACT - (GREEN ROOM)		DOCTOR/MAGIC ADVISER
1410	3/35	BACKSTAGE	CAPT/MAGS
<u>1420</u>	4/37	CIRCUS RING	ACE/MAGS/ <u>DEADBEAT</u>
	4/39	VESTIBULE	ACE/CAPT/MAGS/DEADBEAT
	4/48	VESTIBULE	ACE/MAGS/DEADBEAT
1500 WORK	1/38	VESTIBULE	MORGANA/CAPT/MAGS/CH CLOWN
	2/2	VESTIBULE	MORGANA/CH CLOWN
1515	2/21	VESTIBULE	ACE/RINGMASTER/MORGANA/ CH CLOWN/WHIZZKID/2 CLOWNS
	2/29	VESTIBULE	MORGANA/ <u>WHIZZKID</u>
1530	2/33	VESTIBULE	RINGMASTER/WHIZZKID/ (MUM DAD GIRL)
	2/36	BACKSTAGE	RINGMASTER/WHIZZKID/CAPT/ CLOWNS

TUESDAY, 24TH MAY

<u>TIME</u>	<u>EP/SC</u>	<u>SETTING</u>	<u>ARTISTS</u>
1545	3/2	VESTIBULE	MORGANA
	3/7	BACKSTAGE	RINGMASTER/MORGANA/CH CLOWN/ WHIZZKID/
1600	3/13	BACKSTAGE	CAPT/MAGS/CH CLOWN/WHIZZKID/ CLOWNS
	3/19	BACKSTAGE	CAPT/MAGS/WHIZZKID/RINGMASTER, CLOWNS
1615	3/22	VESTIBULE	MORGANA
	3/25	RING	RINGMASTER/WHIZZKID/CLOWNS
1630-1700		DOCTOR'S MAGIC ACT	

WEDNESDAY, 25TH MAY

WORK SCENES T.B.A.

THURSDAY, 26TH MAY

WORK SCENES T.B.A.

(SYLVESTER N/A)

FRIDAY, 27TH MAY

1000-1100	WORK SCENES T.B.A.
1100-1300	PRODUCER'S RUN THRO' - STORY ORDER - FULL CAST
1400-1600	TECH RUN
1600-1700	PLANNING MEETING

SATURDAY, 28TH MAY

0930	WORK THROUGH NOTES
------	--------------------

SUNDAY, 29TH MAY - NO REHEARSALS

MONDAY, 30TH MAY

1000	RUN THROUGH - STORY ORDER - FULL CAST
------	---------------------------------------

TUESDAY, 31ST MAY	}	STUDIO TC6 TELEVISION CENTRE
WEDNESDAY, 1ST JUNE		
THURSDAY 2ND JUNE		



**From:** Alex Todd, Production Assistant, "Dr. Who"

Room No. &  
Building:

311 Union House

Tel.  
Ext.:

date: 20.5.88

**Subject:** PRODUCER'S RUN AND 2ND STAND PLANNING MEETING

**To:**

Designer  
Lighting Director  
Sound Supervisor  
Technical Co-ordinators

David Laskey  
Don Babbage  
Scott Talbot  
Richard Wilson  
Mike Langley Evans  
Steve Bowman  
Dave Chapman  
Ros Ebbutt  
Dee Baron

Visual FX Designer  
Video FX Designer  
Costume Designer  
Make-Up Designer

c.c. John Nathan-Turner  
June Collins  
Hilary Barratt  
Andrew Cartmel

This is just to confirm that the Producer's Run  
for the first studio will be at 11.00 a.m.  
on Friday, 27th May in Room 302 North Acton.

This will be followed at 14.00 by the  
Technical Run-through for the first studio,  
and at 16.00 the planning meeting for the  
second studio.

See you all there.

Alex Todd

(Alex Todd)

From: June

Room No. &  
Building

Tel.  
Ext.

date.

File

Subject:

Steve Bowman's Unix Budget

To:

John

F01 60 days  
F02 200 hrs  
F03 2250 hrs

Cash £6,000

7J

Strand/Series Title <b>DR WHIP</b>				<b>TX PROPS AT REHEARSAL ROOMS</b>			
Programme Title <b>'THE GREATEST SHOW IN THE GALAXY'</b>				Distribution			Denotes Recipient <input checked="" type="checkbox"/>
Episode/Sub. Title				Thro:			Room No. and Building <input checked="" type="checkbox"/>
Costing Number <b>50/LDL K 231 K</b>				Prod. Costing Wk(s)	Dept. Org.		No of Cop <b>6</b>
Programme Identificat'n Number				Channel <b>TEL</b>	To:		
Production date(s) <b>31 May - 1st - 2nd June 88</b>				Week(s)	Mgr. Sc. Prop Buyers		<b>271 Sc. Blk, T.C.</b> <b>(6)</b>
Filming/O.B. date(s)				Week(s)	Supervisor, O/R Unit		<b>Victoria Rd, N. Acton</b> <b>(1)</b>
Producer <b>JOHN NATHAN TURNER</b>				Room No. / Building <b>304 Union</b>	Tel. Extn.	Department <b>Dance/SERIALS</b>	File Copy <b>1</b>
Director <b>ALAN NATHAN</b>				Date <b>20 May 1988</b>			
Designer <b>DAVID LASH</b>							

O/R Room Address	<b>302 NORTH ACTON</b>		Acton Room No.	Tel. No.
Date Req'd at O/R	From: <b>Tue. 24th May 88</b>	To: <b>30th May 88</b>	<b>302</b>	

PLEASE supply CIRCUS RINGMASTER'S WHIP to O/R. &  
For Actor to practice BEFORE RECORDING DAY.

MANY THANKS,

DAVID TILLEY.

Available  
Fri 20th ✓

David Ashford (DAN) leave by 3:45.

Jessica Martin (mag)

Hugh Spitz (in Scotland) (clow)

Paul Miller (Not Avail) (clow)

SAT 21 ✓

Sophie Aldred N/A (Wedding)

KATHRYN LUDLOW (girl)

MISS NOT Avail until 1030 (TARI collecting) (MAG) (CAN)

Sun 22 ✓

OFF

Mon 23 ✓

Jessica Martin (mag) ~~Avail~~ N/A - PM + Eve Lada

Go to leave 3:30 to go to Oxford by 4:15, 6pm

No Bellboy Mon if pos.

Tue 24 ✓

Schedule Clow Ring

WED 25 ✓

Jamea M (mag) N/A Eve Lada

THUR 26

Jamea M (mag) N/A Eve.

SYLVESTER (DAN) N/A. In Manchester Cancelled

Fri 27<sup>th</sup> May

Jessica Martin N/A Eve (Heathrow)  
David Ashford leave by 1545.

SAT 28<sup>th</sup> May

~~Sophie Aldred~~ N/A - ~~Orlando Convention of Poms~~ <sup>OK</sup>  
Janet Hargreaves N/A - ~~Wedding~~ <sup>Not essential</sup>  
~~P~~ <sup>[original note asked to be released by 11:00!]</sup>  
Kamryn Luolan (Girl)

Sun 29<sup>th</sup> May

(NB Jessica Martin N/A.)

Mon 30<sup>th</sup> May

~~Jessica Martin N/A all day~~

~~Sophie Aldred off~~

~~Monday to Thursday~~  
Mallory Rob 2pm

only  
Jessica. interest  
Sods.

Tue 31<sup>st</sup> May

- Studio

Wed 31 OFF

"

Thu 2 June

"

Fri 3

OFF

Jessica N/A pm.

SAT 4

OFF

Sophie M (OFF) (Mark-up PR)

Sun 5

OFF

- Jessica Martin (map Record LE Show)  
Alan Heap

Mark



2nd Snow  
Mon 6 June

Jessica M. (map) Travelling back for Germany Am  
Block Alan Heap

Tue 7 June

Johnny Alexander (off of Porro)  
Block

Wed 8 June

Jeff Davis (clown) off of Porro  
Johnny Alexander (clown) off of Porro  
~~Rebecca M. (map) off of Porro~~  
Work Final Block / Work 11 Scenes

Thu 9 June

Jessica M. (map) N/A All Day  
Work 11 Scenes  
SET CLOWNS IN Relevant Scenes

[Clowns]

Fri 10 June

Jeff Davis (clown) off of Porro  
Sylvester (Doorn) Day off (AM)  
Work (Dano Arthur leave by 3.45)

[Clowns]

SAT 11 June

Jessica M. Sophie Alched off of Porro?

[Clowns]

Sun 12 June  
Mon 13 June

Sophie Alched N/A.  
Jessica M. (map) Leave Pak by 15.30  
AM TECH Run + Prod Run PM +  
9.30 Magic Session After Prod Run till 6

[Clowns]

Tue 14 June

Work Clowns + Notes

[Clowns]

WED 15 + THUR 16

STUDIO

FRI 17

Get to collect Magic items

# Property & Drape Requirements

From Director **ALAN WAREING**  
Room No. **U311**

To Manager Scenic Properties Buyers

Production **DR WHO 7J**

Designer **DAVID LASKEY**

Scenic Properties Buyer **BOB BLANKS**

Reh. Room No.

Extn.

Extn.

Extn.

Filming O.B. Date  
(14th-18th May)

Setting Date

Studio Reh.

V.T.R.

Project No.  
**50 LDL K 231K**

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager  
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

## STUDIO ACTION PROP LIST - PAGE 1

### LIST OF STOCK SETS

- 1) INTERIOR CIRCUS RING
- 2) INTERIOR CIRCUS VESTIBULE
- 3) INTERIOR BIG TENT SEATING
- 4) INTERIOR BACK-STAGE AREA
- 5) INTERIOR CORRIDOR

Adds

Choc Ices - Made up on Drip - Marble Choc Ice.

2 Share drum. + replacement drum. kts. N/P.

Ask about Marble Ch

Small longed hair - Ringmaster <sup>W.P.</sup> & Van the Leatherhead.

2 White Baskets for Landing Baskets with good wheels

Box like to O/R.

Tarrant Cards - Colour Big Flashy - See At O/R.

Large Smoking. Leaped Skin (wand) vists.

# **Property & Drapery Requirements**

From Director **ALAN WAREING**  
 Room No. **U311** Extn.

To Manager Scenic Properties Buyers

Production **DR. WHO 7J** Filming O.B. Date

Designer **DAVID LASKEY** Extn. Setting Date

Scenic Properties Buyer **BOB BLANKS** Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.  
**50 L.D.L. K 231K**

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

## STUDIO ACTION PROP LIST - PAGE 2 SET 1) INT. CIRCUS RING

1. Remote Control Device for Ringmaster - VS. FX.
2. Juggling equipment for Robot Clowns - possibly their own.
3. ~~Clown masks - Make-Up.~~
4. Lever in Clown's back and Robotic Insides - VS. FX.
5. Flowerchild's ear-ring worn as badge by Ace - Costume.
6. Quantity bags popcorn and crisps and choc ices for Family.
7. Small mobile cage (containing Nord in Leopard Skin) - Design.
8. Huge bar-bell for Nord - VS. FX.
9. Cards for Family showing "9" - (3) - Design.
10. Cards for Family showing "0" - (3) - Design.
11. Leopard skin - singed and scorched - Costume/VS. FX.
12. A handful of dust - formerly Nord!
13. Buckled, twisted spectacles, lenses cracked, for Whizz-kid - Costume/VS. FX.
14. Cow-tail fly-swat for Captain.
15. Doctor's umbrella/travelling abacus.
16. ~~Moon-light effect - VS. FX.~~
17. ~~(Werewolf transformation - Make-Up/VS. FX.)~~
18. Whip for Ringmaster to give to Captain.

Ring Bag  
 Fair Dust  
 ?



# BBC TV Property & Drape Requirements

From Director **ALAN WAREING**  
Room No. **U311** Extn.

To Manager Scenic Properties Buyers

Production **DR. WHO 7J** Filming O.B. Date  
Designer **DAVID LASKEY** Extn. Setting Date  
Scenic Properties Buyer **BOB BLANKS** Extn. Studio Reh.  
Reh. Room No. V.T.R.

Project No.  
**50 LDL K 231K**  
Ealing.  
Location/Country  
Studio

File	Paper Colour
<b>Copies to</b> Director (3) _____ Designer _____ Scenery Manager _____ Scenic Prop. Buyer _____ Man. Props (O&S) (5) _____ Petty Cash _____ Booking Clerk _____ Designer Eal. _____ Film Op. Sup. Eal. _____ Armourers _____	
Night Manager (Scenic Servicing) _____ Hired/Movement (2) _____ <b>Memos to</b> T.O.M. _____ Catering _____ Sound Maintenance _____ H/Engineers _____ H/Electricians _____	

Order No. **H T/C** **ZERO DELIVERY COLLECTION DATE .....**

Date Due  
Date Recd.

## STUDIO ACTION PROP LIST- PAGE 3

2658.

19. ~~Little girl's eyes glowing VS. FX.~~
20. ~~Family's eyes glowing VS. FX.~~
21. Dummy moon-light spot to knock over (ref. 4. ix) *Rare Lamp*
22. Stretcher-board. (As OB)
23. Covering for body of Captain.
24. Pith helmet for Captain - Costume.
25. 2 "Magic" Boxes for Morgana and Ringmaster to fit inside.
26. 2 sets of three smaller boxes to fit inside "Magic" Boxes, each one inside the other in descending order.
27. Rope-swing for Doctor. Design.
- 28.
- 29.
- 30.

# BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.	File	Paper Colour
Ealing.		
Location/Country		
Studio		
<b>Copies to</b> Director (3) _____ Designer _____ Scenery Manager _____ Scenic Prop. Buyer _____ Man. Props (O&S) (5) _____ Petty Cash _____ Booking Clerk _____ Designer Eal. _____ Film Op. Sup. Eal. _____ Armourers _____		
<b>Memos to</b> Night Manager (Scenic Servicing) _____ Hired/Movement (2) _____ T.O.M. _____ Catering _____ Sound Maintenance _____ H/Engineers _____ H/Electricians _____		
Date Due		Date Recd.

Order No.	H	T/C	ZERO DELIVERY COLLECTION DATE .....
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## STUDIO ACTION PROP LIST - PAGE 4

### SET 2) INTERIOR CIRCUS VESTIBULE.

31. Assorted posters advertising Circus in various venues eg. MARPESIA, OTHRYS, EUDAMUS, GRAND PAGODA ON CINETHON, BORIATIC WASTES. One must read "GREAT FUN FOR ALL THE FAMILY" - (ref. 3. ix)
32. Assorted brightly coloured kites with eye symbols (large) <sup>VIS FX</sup>
33. Ticket booth caravan - see vehicle list.
34. Crystal ball - in ticket booth on desk - (ref. 3. ix)
35. ~~Glow masks - Make-Up.~~
36. Flowerchild's ear-ring worn as a badge by Ace - Costume <sup>(A)</sup>
37. Device on top of kite which gives off bleeping sound - VS. FX.
38. BMX bike for Whizzkid.
39. (Spectacles for Whizzkid - Costume)
40. Doctor's umbrella/travelling abacus/tool-kit\_brush - AFM will provide.
41. Crystal ball - glowing dangerously - VS. FX.
42. Assorted Circus leaflets/handbills scattered by wind (machine?)
43. (Covering for Captain's body.)
44. (Stretcher-board for Captain.)



# BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

## STUDIO ACTION PROP LIST - PAGE 5

45. Pith helmet for Captain.

46. Cow-tail fly-swat for Captain.

47. Deadbeat's medallion (without centre-piece) (Costume)

48. ~~Crystal ball changing colour, filling with smoke and exploding - VS. FX.~~

49. *Open Tarraco's - Red/yellow/black. Order*

50.

51.

52.

*Well mod  
Brightly coloured*

# BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J

Filming O.B. Date

Designer DAVID LASKEY

Extn.

Setting Date

Scenic Properties Buyer  
BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

## STUDIO ACTION PROP LIST - PAGE 6

### SET 3) INTERIOR BIG TENT SEATING

53. ~~Clown masks - Make-Up.~~

54. Quantity bags popcorn and crisps for Family.

55. "Monster" choc-ices in bag - "Monster" flavour.

56. Cards reading "O" for Family - (3) - Design.

57. ~~Moon-light swivel-spot effect - VS. FX.~~

58. Whip for Ringmaster.

59. (Doctor's umbrella/travelling abacus/tool-kit/brush -  
AFM will provide.)

60. *Fridge off stage FIP freezer*

61. *Stunt matts.*

62.

63.

*7  
Make*

# BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

## STUDIO ACTION PROP LIST - PAGE 7

### SET 4) INTERIOR BACK-STAGE AREA

64. Captain's pic-nic things eg, hamper, stools, table (leg blasted in 1. xix), tea pot, tea cups, sugar bowl, milk jug, tea caddies, assorted cutlery etc. (AS OF)
65. Disgusting sandwich for Nord - raw meat burger type - quantity.
66. Large cage - Design,
67. Broom for Deadbeat. - wide.
68. Deadbeat's medallion (without centre-piece)
69. Double-headed coin for Captain.
70. Belt for Mags - wrapped around fist as weapon - Costume.
71. Make-Up and Wardrobe accoutrements for 2 Robot Clowns - Costume and Make-Up.
72. Indian clubs for Doctor - (3) VFX.
73. Leopard skin for Nord - Costume.
74. Quantity dummy Indian clubs - 2 Robot Clowns hit over head.
75. Cow-tail fly-swat for Captain.
76. (Doctor's umbrella/travelling abacus/tool-kit/brush - AFM will provide.)
77. Autograph book/pen for Whizzkid.
78. ~~Clown masks - Make-Up.~~

x6  
65, 70 - 78

# BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager  
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

## STUDIO ACTION PROP LIST - PAGE 8

79. (BMX bike for Whizzkid.)

80.

81.

82.

83.

84.



BBC tv  
**Property & Drape Requirements**

From Director ALAN WAREING  
Room No. U311 Extn.  
To Manager Scenic Properties Buyers

Project No.
Ealing.
Location/Country
Studio

File	Paper Colour
------	--------------

Copies to	
Director (3)	Night Manager
Designer	(Scenic Servicing)
Scenery Manager	Hired/Movement (2)
Scenic Prop. Buyer	
Man. Props (O&S) (5)	
Petty Cash	
Booking Clerk	
Designer Eal.	
Film Op. Sup. Eal.	
Armourers	

Production	DR. WHO 7J	Filming O.B. Date
Designer	DAVID LASKEY	Extn. Setting Date
Scenic Properties Buyer	BOB BLANKS	Extn. Studio Reh.
Reh. Room No.	V.T.R.	

Memos to
T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Order No.	H	T/C	ZERO DELIVERY COLLECTION DATE .....
-----------	---	-----	-------------------------------------

Date Due
Date Recd.

STUDIO ACTION PROP LIST - PAGE 9  
SET 5) INTERIOR CORRIDOR

- 85. (Flowerchild's ear-ring worn as a badge by Ace - Costume.)
- 86. Flowerchild's ear-ring used to cut fabric - (ref. 1.xvii and 1.xxx) - VS. FX.
- 87. Large kite - Bellboy strapped to it. ✓/FY
- 88. ~~Crown masks - Make-Up.~~
- 89. (Stretcher-board for Robot Clowns.)
- 90. Covering (over newly-repaired Bus Conductor).
- 91. (Broom for Deadbeat.)
- 92. (Cow-tail fly-swat for Captain.)
- 93. (Doctor's umbrella/travelling abacus/tool-kit/brush - AFM will provide.)
- 94.
- 95.
- 96.
- 97.
- 98.



# BBC tv Property & Drape Requirements

From Director **ALAN WAREING**  
Room No. **U311** Extn.

To Manager Scenic Properties Buyers

Production **DR WHO 7J** (Filming O.B. Date **14th-18th May**)

Designer **DAVID LASKEY** Extn. Setting Date

Scenic Properties Buyer **BOB BLANKS** Extn. Studio Reh.

Reh. Room No. V.T.R. **315 - 2/6 - 88**

Order No. H T/C **ZERO DELIVERY COLLECTION DATE .....**

Project No. **50 LDL K 231K**  
Ealing.  
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Studio

File **01F** Paper Colour **P**

## Copies to

Director (3) Night Manager  
Designer (Scenic Servicing)  
Scenery Manager Hired/Movement (2)  
Scenic Prop. Buyer

Man. Props (O&S) (5) Memos to  
Petty Cash T.O.M.  
Booking Clerk Catering  
Designer Eal. Sound Maintenance  
Film Op. Sup. Eal. H/Engineers  
Armourers H/Electricians

Date Due

Date Recd. **23/5/88**

## STUDIO ACTION PROP LIST - PAGE 1

### LIST OF STOCK SETS

- 1) INTERIOR CIRCUS RING
- 2) INTERIOR CIRCUS VESTIBULE
- 3) INTERIOR BIG TENT SEATING
- 4) INTERIOR BACK-STAGE AREA
- 5) INTERIOR CORRIDOR

# BBC tv Property & Drape Requirements

From Director ALAN WAREING  
Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.  
50 LDL K 231K  
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Location/Country  
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Film Op. Sup. Eal.  
Armourers

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T.O.M.  
Catering  
Sound Maintenance  
H/Engineers  
H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

			STUDIO ACTION PROP LIST - PAGE 2 SET 1) INT. CIRCUS RING
VSfx			1. Remote Control Device for Ringmaster - VS. FX.
			2. Juggling equipment for Robot Clowns - possibly their own.
M Up			3. Clown masks Make Up.
VSfx			4. Lever in Clown's back and Robotic Insides - VS. FX.
Costume			5. Flowerchild's ear ring worn as badge by Ace Costume.
	P		6. Quantity bags popcorn and crisps and choc ices for Family.
	P		7. Small mobile cage (containing Nord in Leopard Skin) Design.
VSfx			8. Huge bar bell for Nord - VS. FX.
			9. Cards for Family showing "9" - (3) - Design.
			10. Cards for Family showing "0" - (3) - Design.
Costume VSfx			11. Leopard skin singed and scorched Costume/VS. FX.
	P		12. A handful of dust - formerly Nord!
Costume			13. Buckled, twisted spectacles, lenses cracked, for Whizz-kid Costume/VS. FX.
28319	H		14. Cow-tail fly-swat for Captain.
AFM			15. Doctor's umbrella/travelling abacus.
VSfx			16. Moon light effect - VS. FX.
Make Up			17. (Werewolf transformation - Make Up/VS. FX.)
28316	H		18. Whip for Ringmaster to give to Captain. (RRP)

BBC TV  
**Property & Drape Requirements**

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Designer **DAVID LASKEY** Extn. Setting Date  
Scenic Properties Buyer **BOB BLANKS** Extn. Studio Reh.  
Reh. Room No. V.T.R.

Project No. <b>50 LDL K 231K</b>	File	Paper Colour
Ealing.		
Location/Country		
Studio		
Copies to		
Director (3)	Night Manager	
Designer	(Scenic Servicing)	
Scenery Manager	Hired/Movement (2)	
Scenic Prop. Buyer		
Men. Props (O&S) (5)	Memos to	
Petty Cash	T.O.M.	
Booking Clerk	Catering	
Designer Eal.	Sound Maintenance	
Film Op. Sup. Eal.	H/Engineers	
Armourers	H/Electricians	

Order No.	H	T/C	ZERO DELIVERY COLLECTION DATE .....	Date Recd.
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STUDIO ACTION PROP LIST- PAGE 3				
VSfx {  with scenery  Costume			19. <del>Little girl's eyes glowing VS. FX.</del>	
			20. <del>Family's eyes glowing VS. FX.</del>	
			21. Dummy moon-light spot to knock over (ref. 4. ix)	
			22. <del>Stretcher board. (as is)</del>	
		TC	23. Covering for body of Captain. <i>grey blanket</i>	
			24. <del>Pith helmet for Captain - Costume.</del>	
	P		25. 2 "Magic" Boxes for Morgana and Ringmaster to fit inside.	
	P		26. 2 sets of three smaller boxes to fit inside "Magic" Boxes, each one inside the other in descending order.	
	P		27. Rope-swing for Doctor. Design.	
			28.	
			29.	
			30.	



# BBG tv Property & Drape Requirements

From Director **ALAN WAREING**  
 Room No. **U311** Extn.

To Manager Scenic Properties Buyers

Production **DR. WHO 7J** Filming O.B. Date

Designer **DAVID LASKEY** Extn. Setting Date

Scenic Properties Buyer **BOB BLANKS** Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C **ZERO DELIVERY COLLECTION DATE .....**

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

## STUDIO ACTION PROP LIST - PAGE 4

### SET 2) INTERIOR CIRCUS VESTIBULE.

31. Assorted posters advertising Circus in various venues eg. MARPESIA, OTHRYS, EUDAMUS, GRAND PAGODA ON CINETHON, BORIATIC WASTES. One must read "GREAT FUN FOR ALL THE FAMILY" - (ref. 3. ix)

32. ~~Assorted brightly coloured kites with eye symbols (large)~~

33. Ticket booth caravan - see vehicle list.

34. Crystal ball - in ticket booth on desk - (ref. 3. ix)

35. ~~Glow masks - Make Up.~~

36. ~~Flowerchild's ear ring worn as a badge by Ace Costume (ac)~~

37. ~~Device on top of kite which gives off bleeping sound~~

VS. FX.

38. BMX bike for Whizzkid.

39. ~~(Spectacles for Whizzkid - Costume)~~

40. ~~Doctor's umbrella/travelling abacus/tool kit brush~~

AFM will provide.

41. ~~Crystal ball glowing dangerously - VS. FX.~~

42. Assorted Circus leaflets/handbills scattered by wind (machine?)

43. ~~(Covering for Captain's body.)~~

44. ~~(Stretcher board for Captain.)~~

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Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

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Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

## STUDIO ACTION PROP LIST - PAGE 5

~~Costume~~ 45. ~~Pith helmet for Captain.~~

~~See 14~~ 46. ~~Cow tail fly swat for Captain.~~

~~Costume~~ 47. ~~Deadbeat's medallion (without centre piece) (Costume)~~

~~VsFx~~ 48. ~~Crystal ball changing colour, filling with smoke and exploding VS. FX.~~

P 49. PACK TAROT CARDS

50.

51.

52.



# BBC tv Property & Drape Requirements

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Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.	File	Paper Colour
Ealing.		
Location/Country		
Studio		
<b>Copies to</b> Director (3) _____ Night Manager (Scenic Servicing) Designer _____ Hired/Movement (2) Scenery Manager _____ Scenic Prop. Buyer _____ Man. Props (O&S) (5) _____ Petty Cash _____ Booking Clerk _____ Designer Eal. _____ Film Op. Sup. Eal. _____ Armourers _____		
<b>Memos to</b> T.O.M. _____ Catering _____ Sound Maintenance _____ H/Engineers _____ H/Electricians _____		

Order No.	H	T/C	ZERO DELIVERY COLLECTION DATE .....	Date Recd.
			STUDIO ACTION PROP LIST - PAGE 6	
			SET 3) INTERIOR BIG TENT SEATING	
Make Up			53. <del>Clown masks - Make-Up.</del>	
See 6			54. <del>Quantity bags popcorn and crisps for Family.</del>	
	P		55. "Monster" choc-ices in bag - "Monster" flavour.	
			56. Cards reading "O" for Family - (3) - Design.	
V5Fx			57. <del>Moon light swivel spot effect VS. FX.</del>	
See 18			58. <del>Whip for Ringmaster.</del>	
AFM			59. <del>(Doctor's umbrella/travelling abacus/tool-kit/brush - AFM will provide.)</del>	
	H		✓ 60. F/P FRIDGE WITH FREEZER COMPARTMENT	
28315	H		✓ 61. 6 JUDO MATS (RRPU)	
			62.	
			63.	

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Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

Date Recd.

## STUDIO ACTION PROP LIST - PAGE 7

### SET 4) INTERIOR BACK-STAGE AREA

	H		64. Captain's <del>pic-nic things eg, hamper, stools, table (leg blasted in 1. xix), tea pot, tea cups, sugar bowl, milk jug, tea caddies, assorted cutlery etc. (AS OR)</del>
	P	P/C	65. Disgusting sandwich for Nord - raw meat burger type - quantity. <i>as discussed with Mike Meyes</i>
	P/H		66. Large cage - Design,
		TC	67. Broom for Deadbeat.
Costume			68. Deadbeat's medallion (without centre piece)
			69. Double-headed coin for Captain.
Costume			70. Belt for Mags - wrapped around fist as weapon - Costume.
Costume			71. Make-Up and Wardrobe accoutrements for 2 Robot Clowns - Costume and Make Up.
VFX			72. Indian clubs for Doctor - (3)
Costume			73. Leopard skin for Nord - Costume.
VFX			74. Quantity dummy Indian clubs - 2 Robot Clowns hit over head.
SEE 14			75. Cow tail fly swat for Captain.
AFM			76. (Doctor's umbrella/travelling abacus/tool kit/brush - AFM will provide.)
	H		77. Autograph book/pen for Whizzkid.
Make Up			78. Clown masks - Make Up.

# BBC tv Property & Drape Requirements

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Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Production DR WHO 7J

Filming O.B. Date

Designer DAVID LASKEY

Extn.

Setting Date

Scenic Properties Buyer BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Date Due

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

Date Recd.

## STUDIO ACTION PROP LIST - PAGE 8

see 38

79. (~~BMX bike for Whizzkid.~~)

80.

81.

82.

83.

84.



# BBC tv Property & Drape Requirements

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Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

## STUDIO ACTION PROP LIST - PAGE 9

### SET 5) INTERIOR CORRIDOR

~~Costume~~ 85. (~~Flowerchild's ear-ring worn as a badge by Ace - Costume.~~)

~~VsFx~~ 86. ~~Flowerchild's ear-ring used to cut fabric - (ref. 1.xvii~~  
~~and 1.xxx) - VS. FX.~~

~~VsFx~~ 87. ~~Large kite - Bellboy strapped to it.~~

~~Make Up~~ 88. ~~Clown masks - Make Up.~~

~~With Scenery~~ 89. (~~Stretcher-board for Robot Clowns.~~)

TC 90. Covering (over newly-repaired Bus Conductor). ~~GREY ARMY BLANKS~~

~~SEE 67~~ 91. (~~Broom for Deadbeat.~~)

~~SEE 14~~ 92. (~~Cow tail fly swat for Captain.~~)

~~AFM~~ 93. (~~Doctor's umbrella/travelling abacus/tool kit/brush - AFM~~  
~~will provide.~~)

94.

95.

96.

97.

98.

John Nathan-Turner, Producer, Doctor Who

304 Union

24th May 1988

THE GREATEST SHOW IN THE GALAXY

Denise Baron

I normally wait until after the production is complete before writing thank-you letters. However, I felt compelled to express my delight with the overall design of 'The Greatest Show in the Galaxy'. It was refreshing to see the various design departments working together to such excellent cohesive effect. I look forward to the studios.

Regards

John Nathan-Turner



John Nathan-Turner, Producer, Doctor Whop

304 Union

24th May 1988

THE GREATEST SHOW IN THE GALAXY

Ros Ebbutt

I normally wait until after the production is complete before writing thank-you letters. However, I felt compelled to express my delight with the overall design of 'The Greatest Show in the Galaxy'. It was refreshing to see the various design departments working together to such excellent cohesive effect. I look forward to the studios.

Regards

John Nathan-Turner

John Nathan-Turner, Producer, Doctor Who

304 Union

24th May 1988

THE GREATEST SHOW IN THE GALAXY

David Lasky

I normally wait until after the production is complete before writing thank-you letters. However, I felt compelled to express my delight with the overall design of 'The Greatest Show in the Galaxy'. It was refreshing to see the various design departments working together to such excellent cohesive effect. I look forward to the studios.

Regards

John Nathan-Turner

John Nathan-Turner, Producer, Doctor Who

304 Union

24th May 1988

THE GREATEST SHOW IN THE GALAXY

Steve Bowman

I normally wait until after the production is complete before writing thank-you letters. However, I felt compelled to express my delight with the overall design of 'The Greatest Show in the Galaxy'. It was refreshing to see the various design departments working together to such excellent cohesive effect. I look forward to the studios.

Regards

John Nathan-Turner

12.10	2/25	INT. RING	Ringmaster (Nord) (family) (Clowns) (Capt) (Mags)
	2/27	INT. RING	Ringmaster (family)
	2/33	INT. RING	Ringmaster (Whizzkid) (family)
12.15	3/9-3/11, 3/15		DOCTOR, DEADBEAT
13.30	3/6	INT. SEATING	Family
	3/12	INT. SEATING	Family / Morgana
	3/24	INT. SEATING	Family
	3/25	INT. RING	Ringmaster (Whizzkid) (family) (Clowns)
	3/27	INT. RING	Family
	3/29	INT. RING	Ringmaster (family)
14.15	3/40	INT. SEATING	Family
	<del>3/42</del>	<del>INT. SEATING</del>	<del>Doctor / Captain / Mags / Ringmaster</del>
	3/45	INT. RING	Family / Clowns
	3/46	INT. SEATING	Family
	3/47	INT. RING	Doctor / Captain / Mags / Family
	4/1	INT. RING	Doctor / Capt / Mags / Ringmaster / Family (Clowns)
	4/9	INT. RING	Doctor / Capt / Mags / Ringmaster / Family (Chief clown / Morgana / Clowns)
	4/10	INT. SEATING	Doctor / Morgana / Chief clown (family) (Capt. (V.O))
	4/12	INT. RING	Doctor (Mags / Captain (dead) / Clowns (family))
	4/13	INT. SEATING	Doctor (Mags / Morgana / Chief clown) (Ringmaster / Family)

WEDNESDAY Cont.

4/16 INT. RING

Morgana / Ringmaster / Chief clown  
family / clowns

4/14 INT. CORRIDOR

Doctor / Mags

4/17 INT. VESTIBULE

Doctor / Mags / Chief clown / 2 clowns /  
Ringmaster

4/19 INT. CORRIDOR

Doctor

~~4/22~~

~~INT. CORRIDOR~~

~~Doctor~~



# THURSDAY 25<sup>th</sup> MAY

1000 1/1 Circus Ring  
1/35 Int Circus Vestibule

1015 1/40 Int Circus Ring  
1/42 Int Seating  
1/43 Circus Ring  
1/44 Int Tent  
1/46 Circus Ring  
1/48 Ring

1100 2/29 VESTIBULE  
2/33 Ring

3/14 VESTIBULE  
3/17 CORRIDOR  
3/22 VESTIBULE  
3/23 CORRIDOR  
3/26 BACKSTAGE  
3/28 BACKSTAGE  
3/35 BACKSTAGE

4/3 VESTIBULE  
4/6 SEATING

1230 LUNCH

1330 4/37 Ring  
4/39 VESTIBULE  
4/48 VESTIBULE

1400 3/4 Corridor  
3/41 Corridor  
3/42 BACKSTAGE  
4/7 Ring

1430 Scenes T.B.A.

Rm

Bellboy / CH CI / CIDr / Morgana

Bellboy / Ringmaster / Clown / Family  
Capt / MAGS

Rm / Bellboy / Clowns

Capt / MAGS

MAGS / RINGMASTER

MAGS

Morgana / Wt 22 CID

Ringmaster / Wt 22 CID / Family

Rm / Morgana / CH Clown

CH Clown / Clowns

Morgana

CH CI / Clowns

CAPT / MAGS

CAPT / MAGS

CAPT / MAGS

Morgana / CH CI /

Morgana / CH CI / Family / CAPT VO

ACE / MAGS / DEADBEAT

ACE / CAPT / MAGS / DEADBEAT

ACE / MAGS / DEADBEAT

DOCTOR

DOCTOR

DOCTOR / CAPT / MAGS / Clowns

DOCTOR / CAPT / MAGS / Family / CH CI / Morgana

FRIDAY, 27TH MAY

1000-1100 WORK SCENES T.B.A.

1100-1300 PRODUCER'S RUN THRO' - STORY ORDER - FULL CAST

1400-1600 TECH RUN

1600-1700 PLANNING MEETING

SATURDAY, 28TH MAY [NB Sophie Aldred NIA?  
JANET HARGREAVES FIN ILM  
KATHRYN NOT AVAIL.]

0930-1100 WORK THROUGH NOTES - CIRCUS RING/SEATING

1100-1130 VESTIBULE

1130-onwards BACKSTAGE

SUNDAY, 29TH MAY - NO REHEARSALS

MONDAY, 30TH MAY

1000 RUN THROUGH - STORY ORDER -- FULL CAST

1400 Magic Rehearsal - Sylvester/Belt Durham

1430 onwards - Make up TEST - Mum/Dan/Gods/Morgana/Mags  
Costume Check - Mags.

TUESDAY, 31ST MAY  
WEDNESDAY, 1ST JUNE  
THURSDAY 2ND JUNE } STUDIO TC6 TELEVISION CENTRE

FRIDAY 3rd JUNE - SUNDAY 5th JUNE NO REHEARSALS

MONDAY 4th JUNE - REHEARSALS FOR 2ND STUDIO SESSION COMMENCE.  
Room 60

THURSDAY 25<sup>th</sup> MAY

REVISED (25<sup>th</sup> May)

1000 1/1 Circus Ring  
1/35 Int Circus Vestibule

1015 1/40 Int Circus Ring  
1/42 Int Seating  
1/43 Circus Ring  
1/44 Int Tent  
1/46 Circus Ring  
1/48 Ring

1100 2/29 Vestibule  
2/33 Ring

3/14 Vestibule  
3/17 Corridor  
3/22 Vestibule  
3/23 Corridor  
3/26 Backstage  
3/28 Backstage  
3/35 Backstage

4/3 Vestibule  
4/6 Seating

1230 Lunch

Rm  
Belleby / CH CI / CIDr / Morgana

Belleby / Ringmaster / clown / Family  
Capt / MAGS

Rm / Belleby / clowns

Capt / MAGS

MAGS / Ringmaster

MAGS  
Morgana / Wizard

Ringmaster / Wizard / Family

Rm / Morgana / CH clown

CH clown / clowns

Morgana

CH CI / clowns

Capt / MAGS

Capt / MAGS

Capt / MAGS

Morgana / CH CI /

Morgana / CH CI / Family / Capt

4/1	INT. RING	Doctor / Capt / Mags / Ringmaster / Family Clowns
<del>4/2</del>		
4/9	INT. RING	Doctor / Capt / Mags / Ringmaster / Family Chief Clown / Morgana / Clowns
4/10	INT. RING	Doctor / Morgana / Chief Clown (Family Capt (V.O.))
4/12	INT. RING	Doctor (Mags) / Captain (dead) / Clowns (family)
4/13	INT. STAIRS	Doctor / Mags / Morgana / Chief Clown
4/16	INT. RING	Morgana / Ringmaster / Chief Clown Family / Clowns
4/14	INT. CORRIDOR	Doctor / Mags
4/17	INT. VESTIBULE	Doctor / Mags / Chief Clown / 2 Clowns / Ringmaster
4/19	INT. CORRIDOR	Doctor
4/37	Ring	
4/39	Vestibule	All / Mags / Ringmaster
4/48	Vestibule	All / Capt / Mags / Ringmaster
		All / Mags / Ringmaster
3/4	Corridor	Doctor
3/41	Common	Doctor
3/42	Backstage	Director / Capt / Mags / Clowns
4/7	Ring	Doctor / Capt / Mags / Family / Capt / Mags
Scenes T.B.A.		

File



# PRODUCTION HAZARD ASSESSMENT FORM

## SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London  
Room C307, Centre House

C.S.O. - Regions  
Room 360, 33 Cav. Square

### PART 1

To: Manager DRAMA/SERIES Department

Programme "DOCTOR WHO"

Episode 1-4

1. Possible hazards identified *+ precaution proposed*

STUDIO RECORDING IN TC6 - 31ST MAY, 1ST & 2ND JUNE 1988

1. Illuminate artists with u.v. light as detailed on P18639/78

2. Risk C - Ep. 4 Sc. 9

We have a rope swinging - Kirbys are staging & supervising this effect. Sylvester McCoy will be securely harnessed and we will have mattresses for any rehearsals. He will be swinging across the circus ring set.

3. Risk C Ep. 4 Scs. 35/39/48

We have a wind machine and some falling rubble in order to achieve the effect of a collapsing tent. All artists and personnel will be at a safe distance and the effect will be fully supervised by Visual Effects & Design.

3. Safety Rating: A. - High Risk  
B. - Medium Risk  
C. - Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed) \_\_\_\_\_  
Producer

Date 25 May 88

### PART 2

To: John Nathan-Turner (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed) Amir Ghar  
Manager

Date 25 May 88



TELEVISION DESIGN DEPARTMENT

35508

## VARIATION ORDER

## AMENDING SCENIC SUPPLY CONTRACT

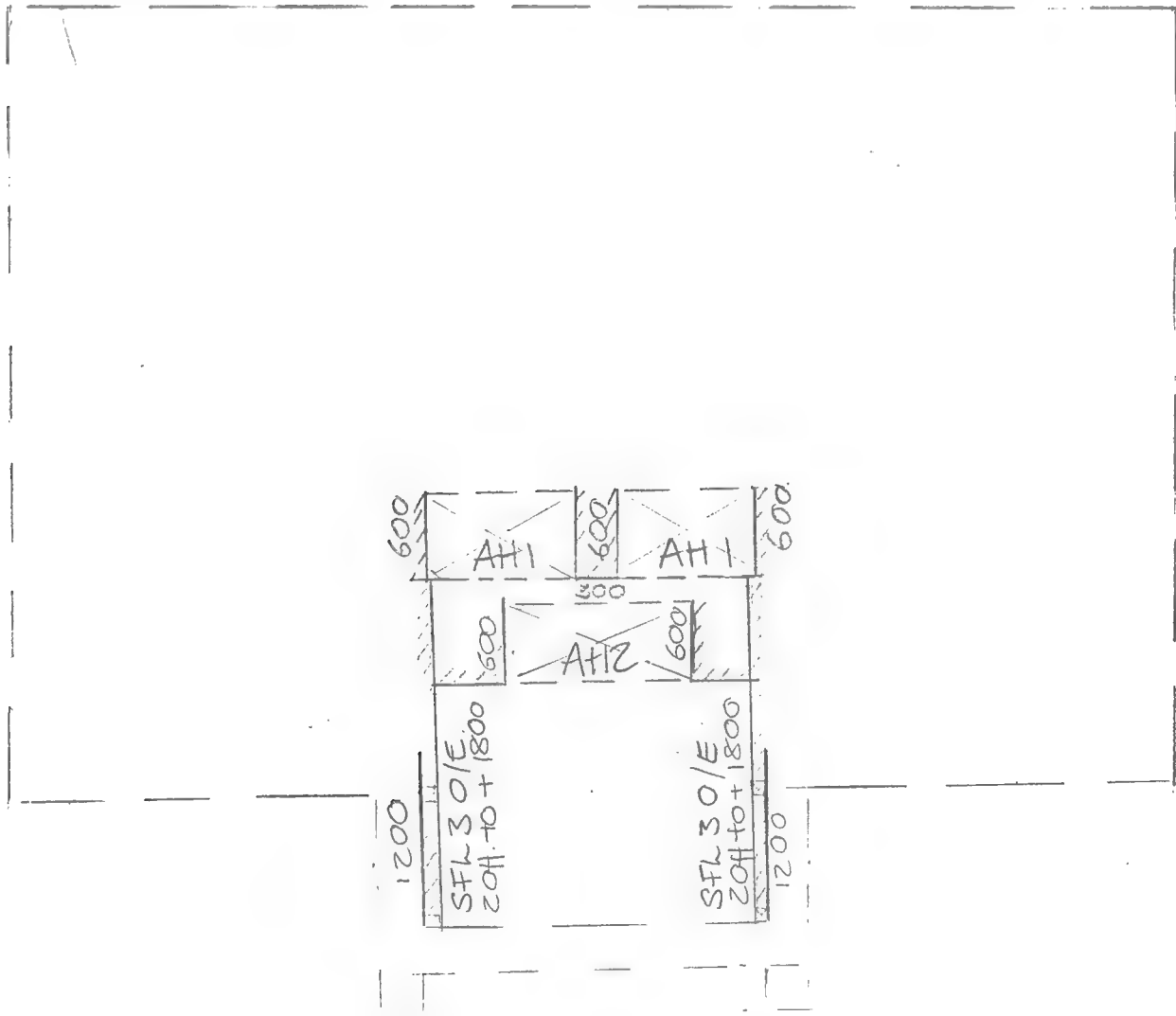
DISTRIBUTION

THIS ORDER EFFECTS A CHARGE TO THE PRODUCTION AND ARISES FROM AN  
ADDITIONAL REQUIREMENT OR A CHANGE TO AN EXISTING REQUIREMENT  
INITIATED BY THE PRODUCTION DEPARTMENT

MAN-HOURS	MATERIALS

PROGRAMME TITLE <i>DE WHO - THE GREATEST SHOW IN THE GALAXY</i>	COSTING NO. <i>50/LDL K2334</i>	CONTRACTOR <i>ACKLAND &amp; SIOUW</i>
STUDIO NO. <i>T.C. 8</i>	FILM STUDIO	LOCATION/COUNTRY
PRODUCER	DIRECTOR <i>A. WAREING</i>	DESIGNER <i>D. LASKEY</i>
		ZERO DATE <i>13 JUNE</i>
		FILMING DATE
		VTR/TX DATE <i>15/16 JUNE</i>

PLEASE NOTE ALTERATION TO GROUND FLOOR PLAN  
OF ANCIENT CIRCUS - DRAWING 1 OF 4



SCENIC SUPPLY CO-ORDINATOR

DATE

EXT.

DESIGNER

DATE

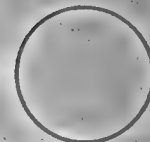
*John Greedy*  
25 May

EXT.

# VARIATION ORDER

## AMENDING SCENIC SUPPLY CONTRACT

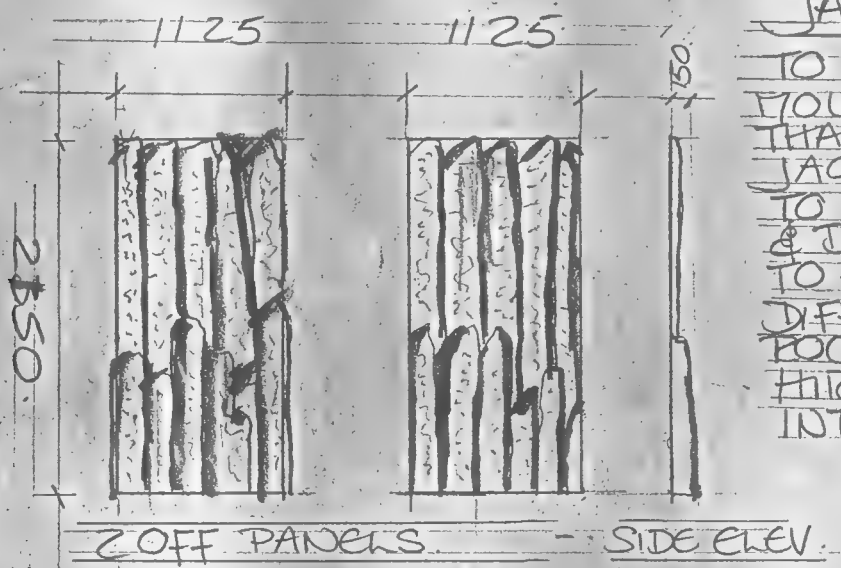
DISTRIBUTION



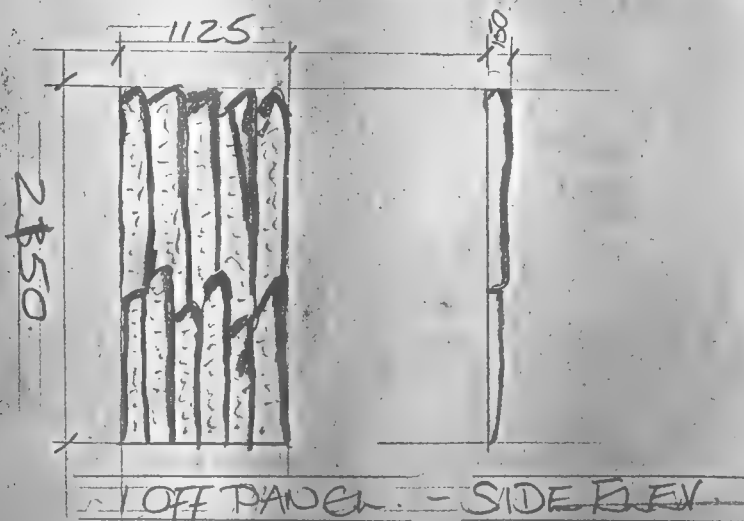
THIS ORDER EFFECTS A CHARGE TO THE PRODUCTION AND ARISES FROM AN ADDITIONAL REQUIREMENT OR A CHANGE TO AN EXISTING REQUIREMENT INITIATED BY THE PRODUCTION DEPARTMENT

MAN-HOURS	MATERIALS

PROGRAMME TITLE <u>DR WHO "THE GREATEST SHOW IN THE GALAXY"</u>	COSTING NO. <u>50/LDL K2334</u>	CONTRACTOR <u>ACKLAND &amp; SNOW</u>
STUDIO NO. <u>T.C. 8</u>	FILM STUDIO	ZERO DATE <u>13<sup>th</sup> JUNE</u>
PRODUCER	DIRECTOR <u>A. WARREN</u>	DESIGNER <u>DAVID LASKEY</u>
	FILMING DATE	VTR/TX DATE <u>15/16 JUNE</u>



JABOLITE ARTIST.  
 TO CARVE OUT JABOLITE  
 MOULDS - NO LARGER  
 THAN 7'10" x 3'9" AS  
 JAGGED ROCK - DESIGNER  
 TO SUPPLY REFERENCE  
 & DISCUSS - ALL 3 PANELS  
 TO FIT TOGETHER IN  
 DIFFERING ARRANGEMENTS  
 ROCKS TO HAVE  
 HIROGLYPHICS CARVED  
 INTO THEM.



SCENIC SUPPLY CO-ORDINATOR

DESIGNER

DATE

EXT.

DATE

EXT.

Strand/Series Title <b>DOCTOR WHO 75</b>				<b>STUDIO INFORMATION</b>			
Programme Title <b>THE GREATEST SHOW IN THE GALAXY</b>				Distribution Thro:		Denotes Recipient Room No. and Building	
Episode/Sub. Title				House Manager		2	
Costing Number <b>50/LDL K 231 K</b>		Prod. Costing Wk(s)		To:—		Tel. Centre OR Lime Grove OR T.F.S.	
Programme Identificat'n Number		Studio <b>TCL</b>		Senior Fireman		1	
Production date(s) <b>31 MAY, 1st + 2nd JUNE 88</b>		Week(s)		Fire Pmntn. Officer		573, 33 Cav. Sq	
Filming/O.B. date(s)		Week(s)		Asst. (Co-Ord) S.M. Tel.		4044 T.C.	
				Floor Manager		4023 T.C.	
				(Duty Manager Seely)			
Producer <b>JOHN NATHAN TURNER</b>		Room No. / Building <b>304 UNION</b>		Tel. Extn.		Department <b>D. Series/Series</b>	
Director <b>ALAN WAREING</b>		<b>311 UNION</b>				File Copy	
Designer <b>DAVID LASKY</b>		<b>3324 TVC</b>				Date <b>26.5.88</b>	

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?  
HAVE ARMOURERS BEEN CONSULTED ON b)?  
This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

- a) Fire Hazards (including vehicles): **Pyrotechnics when crystal Ball - Explodes (VIS FX), FLASH PUFFS (VIS FX)**

- b) Firearms and Weapons  
Studio / Filming

- c) Chemicals  
Studio / Filming

- d) Gas and Water:  
Studio / Filming

- e) Animals:  
Studio / Filming

- f) Special Equipment and Machinery for demonstration:  
Studio / Filming  
(if heavy or large, indicate weight and dimensions)

- g) Audience: Category and Number:  
Studio / Filming

- h) Other information (e.g. Disabled Contributors / Dangerous Action):  
Studio / Filming **Ultra Violet Light on Special reflective contact lenses on three Artists. [SAFETY GLASSES FOR CREW SUPPLIED]**

**CRYSTAL BALL (sugar glass) SHATTERS (VIS FX)**

**FLYING TRAPEZE (KIRBY'S CONTRADICTIONS) - ARTISTE TO REHEARSE THIS AT 1300. TUE 31 MAY**

House Managers	
Premises	Address
Tel. Centre	1271 T.C.
Lime Grove	SA6 LGS
T.F.S.	M104K.A.
Alexandra Palace	TG011AP.
Insert the relevant address in the distribution box.	

**Advised -**

**Barrier Cream on (make up) exposed skin**

**NOBODY NOT LESS THAN 5'0"**

**Limit 10' From Source of Light -**

**Sign WARNING "UV LIGHTING IN USE"**

**From:** Planning Co-ordinator, Programme Planning

Room No. &  
Building:

6055 TVC

Tel.  
Ext.:

date: 31st May 1988

**Subject:** REVISED FINAL - WEEK 22

**To:** STUDIO ARRANGEMENTS DISTRIBUTION

*file 7J.*

Further to our meeting today, please find attached a Revised Final for week 22 as discussed.

Could we all meet again to look at the future weeks on Monday at 3.00 p.m. in room 1257a.

If there are any problems please give us a ring.

*Heather Ruston*

pp (Simon Mills)

ALL DETAILS ARE SUBJECT TO AMENDMENT

O/N	TC1	TC3	TC4	TC5	TC6	TC7	TC8
SATURDAY 28.5	OUT OF SERVICE			GALLERY 'GRANDSTAND' (WITH PRES B.) HOPKINS 1/LSA G822N Tx:LIVE	EMPTY		
SUNDAY 29.5	OUT OF SERVICE	(RUSS ABBOTT	(EVERY STREET SHOULD HAVE ONE	(GRANDSTAND	EMPTY	(BEAT THE TEACHER	(RUSS ABBOTT
MONDAY 30.5	OUT OF SERVICE	STANDING AND LIT)	STANDING AND LIT)	STANDING AND LIT)	EMPTY GALLERY 'WOGAN' (WITH MAIN RECEPTION) WEIL 50/LLV W513T Tx:LIVE	STANDING AND LIT)	STANDING AND LIT)
TUESDAY 31.5	OUT OF SERVICE				EMPTY		
WEDNESDAY 1.6	OUT OF SERVICE				EMPTY		S/L (OPPORTUNITY KNOCKS)
THURSDAY 2.6	OUT OF SERVICE			GALLERY 'SPORT SWITHING POINT' FRY 1/LSA D866R Reh:1300 Tx:LIVE(1335-1810)	EMPTY GALLERY 'TOMORROWS WORLD' (WITH RECEPTION) REISZ 50/LSF C443S Reh:1030 Tx:LIVE	GALLERY 'BLUE PETER' (WITH GARDEN) BAXTER 1/LCH B811E Reh/Rec:1100-1215 Tx:LIVE	T. B. A.
FRIDAY 3.6	OUT OF SERVICE				EMPTY		OPPORTUNITY KNOCKS FINAL MORRIS 1/LLV L303T (AR) Reh:1030 Reh/Rec:1430-1800 Reh:1900-2200
	TC1	TC3	TC4	TC5	TC6	TC7	TC8
WEEK 22	ISSUED BY:- Planning Co-ordinator HEATHER PUSTOWKA			PABX: TC	VT Asst.: BERNADETTE WARREN		PABX:



## BBC CURRENT STUDIO ARRANGEMENTS

ISSUE: REVISED FINAL - 31st MAY 1988

WEEK

ALL DETAILS ARE SUBJECT TO AMENDMENT

22

TVT	GWD	Pres. A	Pres. B	Elstree C & IU1	Elstree D & IU2	IPC3 - IU3	CREWS
↑	NON PRODUCTION DAY	WEATHER & PROMS HUBBARD 1/LPR A822N 1030-2200-C/D	GRANDSTAND HOPKINS 1/LSA G822N Reh:1000 Tx:LIVE			GRANDSTAND - GERMAN MOTORCYCLE GRAND PRIX HOPKINS 1/LSA G822N 1400-1630	SATURDAY 28.5 0
				EASTENDERS 'LOT' SMITH 50/LDL K373P Reh/Rec:0930-1745			
	S/L	WEATHER & PROMS 1230-2200-C/D	YOUNG MUSICIAN OF THE YEAR TIPPING 1/LMA Q012A Reh:1030 Reh/Rec:1200-1330			GRANDSTAND - GERMAN MOTORCYCLE GRAND PRIX HOPKINS 1/LSA Y822T 0900-1530 MEXICAN GRAND PRIZ COMMENTARY BALCHIN 1/LSA N882E Reh:1600 Reh/Rec:1615-2340	SUNDAY 29.5 0
↑	TAKE TWO CHILVERS 1/LLV L358N Reh:1030 Reh/Rec:1430-1730 STRIKE	WEATHER & PROMS 1030-2200-C/D	CHILDRENS BBC	CHILDRENS BBC HUBBARD 1/LPR A169B Reh:0830 Tx:LIVE MONDAY-FRIDAY			MONDAY 30.5 1
					EASTENDERS - SMITH LOCATION: 50/LDL K371B Reh/Rec:0645-1830		
↓	EMPTY	WEATHER & PROMS 1030-2200-C/D	CHILDRENS BBC BABYLON 2 LINKS MALLINSON 1/LLM A004T Reh/Rec:1900-2100			YOUNG MUSICIAN OF THE YEAR Reh:1800a Tx:LIVE(1930-2145)	TUESDAY 31.5 0
					EASTENDERS - (Cont'd) LOCATION: Reh/Rec:0730-1830		
↑	AM S/L WOGAN WETT, 50/LLV W515N Reh:1430 AR Tx:LIVE(1900-1935) Reh/Rec:EndTx-1945	WEATHER & PROMS 1030-2200-C/D	CHILDRENS BBC POINTS OF VIEW COVER 1/LPR Y809X Reh:1400 Reh/Rec:1530-1700 Tx:SAME EVENING DEF II LINKS MALLINSON 1/LLM A021T Reh/Rec:1930-2130	EASTENDERS PROSSER 353-354 50/LDL K353H Reh:1045 Reh/Rec:1415-1615 Reh/Rec:1915-2200a		LENNY HENRY 'C' POSNER 1/LLV L181H TECH RIG	WEDNESDAY 1.6 2
					EASTENDERS- LOCATION: (Con'd) Reh/Rec:0730-1930		
RE-S/L	QUESTION TIME MAXWELL, 1/ANC Q822F Reh:1630 Rec:1930-2130 Tx:SAME EVENING	WEATHER & PROMS 1030-2200-C/D NOTICEBOARD HUBBARD 1/LPR A822N Reh/Rec:1430-1700	CHILDRENS BBC TOMORROWS WORLD REISZ 50/LSF C443S Reh:1130 Tx:LIVE	EASTENDERS (Cont'd) Reh:1030 Reh/Rec:1415-1615 Reh/Rec:1900-2145		LENNY HENRY 'E' POSNER 1/LLV L181H TECH RIG	THURSDAY 2.6 2
					EASTENDERS LOCATION: (Cont'd) Reh/Rec:0730-1830		
↑	EMPTY	WEATHER & PROMS 1030-2200-C/D	CHILDRENS BBC FIVE TO ELEVEN ROLLS 1/LRP L626S Reh/Rec:1430-1900	ELSTREE LOCATION AND 'LOT' SMITH 358-359 1/LDL K353H Reh/Rec:0930-1730	'ALLO 'ALLO CROFT 18/26 50/LLC A018Y AR Reh:1045 Rec:1945-2145 EASTENDERS- LOCATION: (Cont'd) Reh/Rec:0845-2045	LENNY HENRY 'E' POSNER 1/LLV L181H TRAVEL DAY	FRIDAY 3.6 2
TVT	GWD	Pres. A	Pres. B	Elstree C & IU1	Elstree D & IU2	IPC3 - IU3	
LARGE STUDIO DAYS: 3		MAXIMUM CREW DAYS: 49 EXCLUDING T.P.C.		CREW DAYS USED: 7 INCLUDING ELSTREE		FOR REGIONAL DETAILS - CONTACT RELEVANT NPC PLANNING OFFICE	
						WEEK 22	

File  
From: John Nathan-Turner, Producer, DOCTOR WHO  
Room No. 8 Tel.  
Building 304 Union Ext. date.  
31st May 1988

Subject: WRITERS' EXPENSES:

To: Television Accounts through: Man.Asst.Drama Series/Serials

Would you please pay the following expenses to:

PAYEE'S NAME Stephen Wyatt  
& ADDRESS:

DATE EXPENSES INCURRED: 17th & 18th May 1988

TRAVEL EXPENSES: Return rail fare London-Weymouth  
(Please give details) @ £23.00

OVERNIGHTS: 2 @ £47.11

TOTAL AMOUNT DUE: £117.22

PROGRAMME: DOCTOR WHO: 'THE GREATEST SHOW IN THE GALAXY'

PROGRAMME NUMBER: 50 LDL K 231 K

NOMINAL CODE: 115

SIGNED:

*Corrine Godding*  
(see to J.N.T.)





DATE: Tuesday 31st May 1988

WEEK NO: 22

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T.C.6

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PRODUCER:	Alan Wareing	TECH. CO-ORD.:	Michael Langley-Evans
DIRECTOR:		LTG. DIRECTOR:	Don Babbage
DESIGNER:	David Laskey	SOUND SUP.:	Scott Talbott
P.M.:	Suzannah Shaw	CAMERA SUP.:	Alec Wheal
VISION MIXER:	Barbara Gainsley	CREW:	11
A.F.M.:	Duncan McAlpine/David Tilley	SENIOR ST.ENG.:	Stu White
FLOOR ASST.:	Sue Beard	PROD.OPS.SUP.:	Les Runham
COSTUME:	Ken Trew	LIGHTING C/HAND:	Colin Newman
MAKE-UP:	Denise Baron	STUDIO SUP.:	--
		PROP.BUYER:	Bob Blanks

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DOCTOR WHO 'THE GREATEST SHOW ON THE GALAXY'  
1/LDL K231K

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0900/1100	Set and light
1100/1200	Technical rigging and lighting
1200/1300	STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD)
(1300/1415	Camera lineup)
1315/1415	LUNCH WILL BE TAKEN DURING THIS PERIOD
1415/1600	Camera rehearsal
1600/1630	Sound and vision lineup
<u>1630/1800</u>	<u>Camera rehearsal/Record on RB3 and RB4</u>
(1800/1845	STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD)
(1845/1930	Camera lineup)
1800/1900	DINNER WILL BE TAKEN DURING THIS PERIOD
1900/1930	Sound and vision lineup
<u>1930/2200</u>	<u>Camera rehearsal/Record on RB3 and RB4</u> <u>DOCTOR WHO 'THE GREATEST SHOW IN THE GALAXY'</u>

15 minutes Camera clearance and Property movement

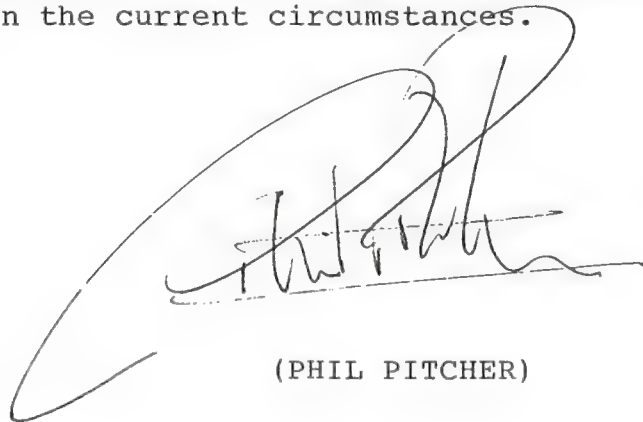
**DR WHO : 4TH JUNE - 13TH JUNE**

Because of the problems currently experienced at Television Centre we have agreed to accommodate the Dr. Who production team next week.

They will be working in a tent (to be built on Saturday, 4th) on the Boiler House car park. The tent will be demounted on Monday, 13th.

Every effort will be made to minimise the effect on site facilities such as parking. Please contact my office should any unsurmountable difficulty arise.

I am sure everyone appreciates the problems experienced by the Television Service in completing as many productions as possible in the current circumstances.

A large, stylized handwritten signature in black ink, appearing to read 'Phil Pitcher', is written over a horizontal line. The signature is fluid and cursive, with a large loop at the top.

(PHIL PITCHER)



"DOCTOR WHO": THE GREATEST SHOW IN THE GALAXY

REHEARSAL SCHEDULE - 2ND STUDIO SESSION

603 N.A.

~~Wednesday 13th June 88~~  
MONDAY 6TH JUNE 1988

(JESSICA MARTIN N/A AM)  
(~~NO~~ CLOWNS AVAILABLE)

TIME	SCENE	SET	ARTISTS
1000 <del>1300</del>	<del>1213</del> Lund. BLOCK 1/2 F 1/4 F 1/6 F	TARDIS TARDIS TARDIS	DOCTOR/ACE DOCTOR/ACE (CH CLOWN VOICE) DOCTOR/ACE (CH CLOWN VOICE)
1045 <del>1245</del> <del>1345</del> <del>1400</del>	<del>1215</del> <del>1215</del> 2/32 F 2/35 F 3/10 F 3/16 F	<del>Corridor</del> CORRIDOR/WS WORKSHOP WORKSHOP	<del>Clowns</del> ACE/CH CLOWN/DEADBEAT/CLOWNS Ace / Clowns / Deadbeat Neo / Bellboy / Deadbeat Ace / CH C / Clowns / Deadbeat ACE/BELLBOY/CLOWNS ACE/BELLBOY/CLOWNS
1200 <del>1300</del>	3/18 F 3/20 F 3/30 F 3/31 F	WORKSHOP WORKSHOP WORKSHOP CORR/WORKSHOP	DOCTOR/ACE/BELLBOY/DEADBEAT (CLOWNS) DOCTOR/ACE/BELLBOY/DEADBEAT/ CLOWNS DOCTOR/ACE/BELLBOY/DEADBEAT/ CLOWNS DOCTOR/ACE/DEADBEAT
1300 <del>1600</del>	LUNCH TEA		
<del>1400</del> 1605	3/34 S 3/36 F 3/37 S 3/39 S	STONE ARCHWAY CORR/WORKSHOP STONE CHAMBER STONE CHAMBER	DOCTOR/ACE/DEADBEAT CH CLOWN/CLOWNS DOCTOR/ACE/DEADBEAT DOCTOR/ACE/DEADBEAT
1500 <del>1700</del>	2/37 F 2/38 F 3/1 F 3/3 F	CORRIDOR/ ARCHWAY STONE CHAMBER STONE CHAMBER STONE ARCHWAY	DOCTOR/MAGS/RM VOICE DOCTOR/MAGS/CAPT/CLOWNS DOCTOR/CAPT/MAGS/CLOWNS DOCTOR/CAPT/MAGS/CLOWNS
	(3/21	STONE CHAMBER	Eye shot)

1800 approx.

1830 approx

(NB - Call Gods + Mags to bring in context lenses)

4 clowns -

~~1800~~  
Mickey  
Alan  
Paul  
Dave

Thursday 2nd June  
TUESDAY 7TH JUNE

(~~NO~~ CLOWNS)

TIME	SCENE	SET	ARTISTS
1000	4/41 <del>C</del>	STONE CHAMBER/CORRIDOR	ACE/CAPT/MAGS/DEADBEAT
	4/43 <del>S</del>	STONE CHAMBER	ACE/CAPT/MAGS/DEADBEAT
	4/45 <del>S</del>	STONE CHAMBER	ACE/CAPT/MAGS/DEADBEAT
	4/47 <del>S</del>	STONE CHAMBER	ACE/CAPT/MAGS/DEADBEAT
1100	4/22 <del>F</del>	CORRIDOR	DOCTOR
	4/23 <del>F</del>	ANCIENT CIRCUS	DOCTOR/FAMILY
	4/27 <del>F</del>	ANCIENT CIRCUS	DOCTOR/FAMILY
	4/29 <del>F</del>	ANCIENT CIRCUS	DOCTOR/FAMILY
1200	4/31 <del>F</del>	ANCIENT CIRCUS	DOCTOR/FAMILY
	4/34 <del>F</del>	ANCIENT CIRCUS	DOCTOR/FAMILY
	4/36 <del>F</del>	" "	" "
	4/38 <del>F</del>	" "	" "
1300	LUNCH		
1400	4/40 <del>F</del>	" "	" "
	4/42 <del>F</del>	" "	" "
	4/44 <del>F</del>	" "	" "
	4/46 <del>F</del>	" "	" "
	4/49 <del>F</del>	" "	" "

1600 - FINISH

Friday 3rd June (Dad leave by 15.45) - Room 101

1000 T.B.A.  
15.00 ~~15.00~~ ~~15.00~~ ~~15.00~~ - ~~15.00~~ ~~15.00~~ (no clowns)

Sat 4th June (Ace N/A) T.B.A.  
(T.B.A. Possible Run for India's (Not Mags))

Sun 5th June  
Dad OFF

THURSDAY 2ND JUNE  
~~TUESDAY 1TH JUNE~~ (NO CLOWNS)

TIME	SCENE	SET	ARTISTS
1000	4/41	STONE CHAMBER/CORRIDOR	ACE/CAPT/MAGS/DEADBEAT
	4/43	STONE CHAMBER	ACE/CAPT/MAGS/DEADBEAT
	4/45	STONE CHAMBER	ACE/CAPT/MAGS/DEADBEAT
	4/47	STONE CHAMBER	ACE/CAPT/MAGS/DEADBEAT
1100	4/22	CORRIDOR	DOCTOR
	4/23	ANCIENT CIRCUS	DOCTOR/FAMILY
	4/27	ANCIENT CIRCUS	DOCTOR/FAMILY
	4/29	ANCIENT CIRCUS	DOCTOR/FAMILY
1200	4/31	ANCIENT CIRCUS	DOCTOR/FAMILY
	4/34	ANCIENT CIRCUS	DOCTOR/FAMILY
	4/36	" "	" "
	4/38	" "	" "
1300	LUNCH		
1400	4/40	" "	" "
	4/42	" "	" "
	4/44	" "	" "
	4/46	" "	" "
	4/49	" "	" "
1600	FINISH		

Mainly Clock  
 Family Scenes  
 + Action

FRIDAY 3rd JUNE

T.B.A.

9.30 - 10.00 as before  
 10.00 as before  
 13.00 as before  
 14.00 - 14.30 as before  
 14.30 - 15.00 as before  
 15.00 - 16.00 as before  
 16.00 - 16.30 as before  
 16.30 - 17.00 as before  
 17.00 - 17.30 as before  
 17.30 - 18.00 as before  
 18.00 - 18.30 as before  
 18.30 - 19.00 as before  
 19.00 - 19.30 as before  
 19.30 - 20.00 as before  
 20.00 - 20.30 as before  
 20.30 - 21.00 as before  
 21.00 - 21.30 as before  
 21.30 - 22.00 as before  
 22.00 - 22.30 as before  
 22.30 - 23.00 as before  
 23.00 - 23.30 as before  
 23.30 - 24.00 as before

14.30 Rap Song  
 15.30 Rap Song  
 16.00 Ancient Circus  
 15.30 Ancient Circus  
 16.00 Ancient Circus  
 16.30 Rap Sequences

Rip Made  
 Rip Made  
 Doctor (No  
 Doctor/Family (Doctor)  
 R.M.

SAT. 4th

Sunday February 3rd June 101

1000 ✓1/2 (work)

✓1/4 "

✓1/6 "

Doctor/ACE (Al. voice)

1150

✓4/23 Proctor Circus

Doctor Family

✓4/27

✓4/29

✓4/31

✓4/34

✓4/36

✓4/38

✓4/40

✓4/42

✓4/44

✓4/46

✓4/49

1300 LUNCH

1400

2/35

WORKSHOP

3/15

3/16

3/18

ACE/CH/CL/Clowns

ACE/Doctor/Parents

ACE/Doctor/Parents

Doctor/ACE/Doctor/Parents

1430

3/20

3/30

3/31

3/36

3/39

Com to Workshop

WORKSHOP

Doctor/ACE/Doctor/Parents

" " " "

Doctor/ACE

CH/CL/Clowns

Doctor/CH/CL/Clowns

Parents



MONDAY 1st June  
~~WEDNESDAY 6th JUNE~~

(NO CLOWNS)

MAGS N/A Am (travelling for Genes)

<u>TIME</u>	<u>SCENE</u>	<u>SET</u>	<u>ARTISTS</u>
1000	1/2	TARDIS	DOCTOR/ACE
	1/4	"	DOCTOR/ACE (CH CLOWN VOICE)
	1/6	"	DOCTOR/ACE/(CH CLOWN VOICE)
1030	2/37	CORRIDOR/ARCHWAY	DOCTOR/MAGS/RINGMASTER VO
	2/38	STONE CHAMBER	DOCTOR/MAGS/CAPT/(CLOWNS)
	3/1	STONE CHAMBER	DOCTOR/CAPT/MAGS/(CLOWNS)
	3/3	CORRIDOR/ARCH	DOCTOR/CAPT/MAGS/(CLOWNS)
1100	3/18	WORKSHOP	DOCTOR/ACE/BELLBOY/DEADBEAT
	3/20	WORKSHOP	DOCTOR/ACE/BELLBOY/DEADBEAT
	3/30	WORKSHOP	DOCTOR/ACE/BELLBOY/DEADBEAT
	3/31	CORR TO WORKSHOP	DOCTOR/ACE/DEADBEAT
	3/34	STONE ARCHWAY	DOCTOR/ACE/DEADBEAT
	3/37	STONE CHAMBER	DOCTOR/ACE/DEADBEAT
	3/39	STONE CORRIDOR	DOCTOR/ACE/DEADBEAT
	4/41	STONE CHAMBER/CORR	ACE/CAPT/MAGS/DEADBEAT
	4/43	STONE CHAMBER	ACE/CAPT/MAGS/DEADBEAT
	4/45	STONE CHAMBER	ACE/CAPT/MAGS/DEADBEAT
	4/47	STONE CHAMBER	ACE/CAPT/MAGS/DEADBEAT
1300	LUNCH		
1400	4/22	CORRIDOR	DOCTOR
	4/23	ANCIENT CIRCUS	DOCTOR/FAMILY
	4/27	" "	" "
	4/29	" "	" "
	4/31	" "	" "
	4/34	" "	" "
	4/36	" "	" "
	4/38	" "	" "
	4/40	" "	" "
	4/42	" "	" "
	4/44	" "	" "
	4/46	" "	" "
	4/49	" "	" "



~~Thursday 2 June~~  
THURSDAY 9TH JUNE

~~(MAGS N/A ALL DAY)~~

MAGS Available

~~BLOCK IN CLOWNS~~

Work here

<u>TIME</u>	<u>SCENE</u>	<u>SET</u>	<u>ARTISTS</u>
<u>1000</u>	2/32 F 2/35 F	CORR/WORKSHOP WORKSHOP (1st blk)	ACE/CH CLOWN/DEADBEAT/ CLOWNS ACE/CH CLOWN/ROBOTS
<u>1020</u>	2/38 S	STONE CHAMBER	DOCTOR/(MAGS)/CAPT/CLOWNS
<u>1030</u>	3/1 F 3/3 F 3/5 F	STONE CHAMBER CORRIDOR ARCH WORKSHOP(1st blk)	DOCTOR/CAPT/(MAGS)/CLOWNS DOCTOR/CAPT/(MAGS)/CLOWNS ACE/BELLBOY/ ROBOTS
<u>1100</u>	3/10 F 3/16 F 3/18 F	WORKSHOP WORKSHOP WORKSHOP	ACE/BELLBOY/ROBOTS ACE/BELLBOY/ROBOTS DOCTOR/ACE/BELLBOY/DEADBEAT ROBOTS
<u>1130</u>	3/20 F 3/30 F 3/31 F	WORKSHOP WORKSHOP CORR TO WORKSHOP	DOCTOR/ACE/BELLBOY/DEADBEAT/RB's DOCTOR/ACE/BELLBOY/DEADBEAT/RB's DOCTOR/ACE/DEADBEAT
<u>1200</u>	3/34 S x 3/36 F 3/37 S	STONE ARCHWAY CORRIDOR OUT WORKSHOP STONE CHAMBER	DOCTOR/ACE/DEADBEAT CH CLOWN/CLOWNS DOCTOR/ACE/DEADBEAT
<u>1230</u>	3/38 F 3/39 S	WORKSHOP (1st blk) STONE CHAMBER	BELLBOY/CH CLOWN/CLOWNS/ ROBOT CLOWNS DOCTOR/ACE/DEADBEAT
<u>1300</u>	LUNCH		
<u>1400</u>	1/2 F 1/4 F 1/6 F	TARDIS CONSOLE ROOM CONSOLE ROOM	DOCTOR/ACE DOCTOR/ACE/CH CLOWN VOICE DOCTOR/ACE/CH CLOWN VOICE
<u>1430</u>	4/22 F 4/23 F 4/27 F 4/29 F 4/31 F 4/34 F 4/36 F 4/38 F 4/40 F 4/42 F	CORRIDOR ANCIENT CIRCUS	DOCTOR DOCTOR/FAMILY

Tuesday 8th June Cont.  
THURSDAY 9TH JUNE CONT

<u>TIME</u>	<u>SCENE</u>	<u>SET</u>	<u>ARTISTS</u>
1430	4/44		
	4/46		
	4/49		

N.B. KATHRYN HAS TO LEAVE BY 1630

If needed - block through scenes without Mags

STONE CHAMBER - 2/37  
4/41  
4/43  
4/45  
4/47

ALSO BLOCK & DISCUSS SCENES 1/13  
2/5

Wednesday 9th June

10.00. Possible Run Through 1st Studio (No Clowns Available!)

Thursday 9th June (MAGS N/A) Clowns 10.30

10.00 Scenes T.B.A.

<sup>611</sup>  
FRIDAY 10TH JUNE  
Wed 5th

(DOCTOR ~~N/A ALL DAY~~) *Avall*  
*(No Clowns)*

<u>TIME</u>	<u>SCENE</u>	<u>SET</u>	<u>ARTISTS</u>
<u>1000</u>	2/32 2/35	CORR/WORKSHOP WORKSHOP	ACE/CH CLOWN/DEADBEAT/ CLOWNS ACE/CH CLOWN/ROBOTIC CLOWN
<u>1020</u>	3/5  3/10 3/16 3/36 3/38	WORKSHOP  WORKSHOP WORKSHOP CORR/WORKSHOP WORKSHOP	ACE/ <u>BELLBOY</u> /ROBOTS  ACE/BELLBOY/ROBOTS ACE/BELLBOY/ROBOTS CH CLOWNS/CLOWNS BELLBOY/CH CLOWN/ROBOT CLOWNS
<u>1130</u>	4/41  4/43 4/45 4/47	STONE CHAMBER/ CORR " " "	<u>ACE/CAPT/MAGS/DEADBEAT</u>  ACE/CAPT/MAGS/DEADBEAT ACE/CAPT/MAGS/DEADBEAT ACE/CAPT/MAGS/DEADBEAT
1230	LUNCH		
1330	SCENES TBA		

*Poss India 2 Run Through Pm*

SATURDAY 11TH JUNE

(ACE OFF IF POSS)

*Thursday 9th*

*Clowns rejoin Blocked in  
NO MAGS*

<u>TIME</u>	<u>SCENE</u>	<u>SET</u>	<u>ARTISTS</u>
1000	<del>2/37</del>	<del>CORRIDOR/ ARCHWAY</del>	<del>DOCTOR/MAGS/RINGMASTER'S VOICE</del>
	2/38	STONE CHAMBER	DOCTOR/MAGS/CAPT/CLOWNS
	3/1	"	" " "
1030	3/3	STONE ARCHWAY	" " "
	3/36	CORRIDOR WORKSHOP	CH CLOWN/CLOWNS
	3/38	WORKSHOP	BELLBOY/CH CLOWN/CLOWNS/ ROBOTS
	2/5	<i>workshop</i>	"
	3/5		"
1100	4/22	CORRIDOR	DOCTOR
	4/23	ANCIENT CIRCUS	DOCTOR/FAMILY
	4/27		
	4/29		
	4/31		
	4/34		
	4/36		
	4/38		
	4/40		
	4/42		
	4/44		
	4/46		
	4/49		

SATURDAY 11TH JUNE

(ACE OFF IF POSS)

<u>TIME</u>	<u>SCENE</u>	<u>SET</u>	<u>ARTISTS</u>
1000	2/37	CORRIDOR/ARCHWAY	DOCTOR/MAGS/RINGMASTER'S VOICE
	2/38	STONE CHAMBER	DOCTOR/MAGS/CAPT/CLOWNS
	3/1	"	" " "
1030	3/3	STONE ARCHWAY	" " "
	3/36	CORRIDOR/WORKSHOP	CH CLOWN/CLOWNS
	3/38	WORKSHOP	BELLBOY/CH CLOWN/CLOWNS/ ROBOTS
1100	4/22	CORRIDOR	DOCTOR
	4/23	ANCIENT CIRCUS	DOCTOR/FAMILY
	4/27		
	4/29		
	4/31		
	4/34		
	4/36		
	4/38		
	4/40		
	4/42		
	4/44		
	4/46		
	4/49		



SUNDAY 12TH JUNE

NO REHEARSALS

10:00

Hand for Marion to - 3:00pm

1 - 11 Doctors Jacket + Handle

- 1 Straight Jacket

Upside Down Frame

Cassette Player Retained

For Monday Rehearsal

Snake + Handler

Jeff Burton 930 - 1630

NB = Tues. Sylvester + Sophie for ~~Dea~~ Post Line.

Fri. Sylvester + Sophie other Team.

MONDAY 13TH JUNE

<u>TIME</u>	<u>SCENE</u>	<u>SET</u>	<u>ARTISTS</u>
<del>930</del> 1000	MAGIC REHEARSAL TBA		SYLVESTER + JEFF DURHAM <del>FULL COMPANY</del>
1030	TECHNICAL RUN-THROUGH (REC ORDER)		FULL COMPANY
1230	LUNCH		
1330	SCENES T.B.A.		
<del>1430</del>	<del>PRODUCER'S RUN THROUGH (STORY ORDER)</del>		<del>FULL COMPANY</del>
	<del>FOLLOWED BY</del>		
1530	NOTES + MAGIC-REHEARSAL - SYLVESTER & JEFF DURHAM include with SHAKF AND HANDLES (NB: JESSICA MARTIN TO LEAVE BY 1530)		

(DAVID INTERVIEW Late Pm)

TUESDAY 14TH JUNE

1000 - WORK THROUGH NOTES - FULL COMPANY

1530 - 1630 Prod. Run.

Notes

1530 Producer's Run-Through - Full Cast [incl. 4 cleanst. S.H.]

Notes Name

WEDNESDAY 15TH JUNE & THURSDAY 16TH JUNE - 1.1.1966 18th JUN

STUDIO RECORDING ~~106~~ LASKY STUDIO - ELSTREE CAR PARK

David Tilley

RECORDING ORDER

PROJECT NO. 50/LDL K231K

ELSTREE CARPARK

D O C T O R   W H O   (7J)

"THE GREATEST SHOW IN THE GALAXY"

By

Stephen Wyatt

PSC SHOOT: MONDAY 6TH JUNE - FRIDAY 10TH JUNE

Producer .....	JOHN NATHAN TURNER
Director .....	ALAN WAREING
Script Editor .....	ANDREW CARTMEL
Production Associate .....	JUNE COLLINS
Assistant .....	HILARY BARRATT
Production Managers .....	SUZANNA SHAW
	IAN FRASER
Production Assistant .....	ALEX TODD
Assistant Floor Managers .....	DAVID TILLEY
	DUNCAN McALPINE
Floor Assistant .....	ALEX STARR
Producer's Secretary .....	LORRAINE GODDING
Designer .....	DAVID LASKEY
Design Assistant .....	JULIA GREY
Costume Designer .....	ROS EBBUTT
Costume Assistant .....	SARAH JANE ELLIS
Dressers .....	DEBBIE ROBERTS
	TIM BONSTOW
	MICHAEL JOHNSTON
	ANN RICHARDSON/PATRICIA
Make-Up Designer .....	DEE BARON      McAULEY
Make-Up Assistants .....	HELEN JOHNSON
	MARK PHILLIPS
	LYN SOMERVILLE
Technical Co-Ordinator .....	MIKE LANGLEY-EVANS
Lighting Director .....	DON BABBAGE
Sound Supervisor .....	SCOTT TALBOT
Deputy Sound Supervisor .....	MIKE WEAVER
Vision Mixer .....	M/T JULIE MANN W/T/F DENA
Cameramen .....	ALEC WHEAL(& crew 6) LONG
Visual Effects Designer .....	STEVE BOWMAN
Video Effects Designer .....	DAVE CHAPMAN
Properties Buyer .....	BOB BLANKS
Prod. Operative Supervisor .....	LES RUNHAM
Production Operatives .....	

C A S T   L I S T  
\*\*\*\*\*

"THE GREATEST SHOW IN THE GALAXY"

THE DOCTOR ..... SYLVESTER McCOY  
ACE ..... SOPHIE ALDRED  
CAPTAIN ..... T.P. McKENNA  
MAGS ..... JESSICA MARTIN  
RINGMASTER ..... RICCO ROSS  
CHIEF CLOWN ..... IAN REDDINGTON  
MORGANA ..... DEBBIE MANSHIP  
BELLBOY ..... CHRISTOPHER GUARD  
DEADBEAT ..... CHRIS JURY  
WHIZZKID ..... GIAN SAMMARCO  
NORD ..... DANIEL PEACOCK  
DAD ..... DAVID ASHFORD  
MUM ..... JANET HARGREAVES  
LITTLE GIRL ..... KATHRYN LUDLOW

CLOWNS

ALAN HEAP  
JOHN ALEXANDER  
HUGH SPIGHT  
PAUL MILLER  
DAVE PUMFRETT

JEFF DAVIES  
NICKY DEWHURST  
KARL McGEE



DRESSING ROOM LIST

MONDAY 6TH - FRIDAY 10TH JUNE

26 ✓ SYLVESTER McCOY

25 ✓ T.P. McKENNA

29 ✓ SOPHIE ALDRED

30 ✓ JESSICA MARTIN

39 ✓ CHRISTOPHER GUARD (sorry boys!!)  
IAN REDDINGTON  
RICCO ROSS  
CHRIS JURY  
DANIEL PEACOCK  
GIAN SAMMARCO  
DAVID ASHFORD

58 ✓ DEBBIE MANSHIP  
JAN HARGREAVES  
KATHRYN LUDLOW

57 ✓ KARL McGEE  
PAUL MILLER  
NICKY DEWHURST  
ALAN HEAP  
JEFF DAVIES  
JOHN ALEXANDER  
HUGH SPIGHT  
DAVE PUMFRETT

"DR. WHO - THE GREATEST SHOW IN THE GALAXY"

RECORDING SCHEDULE

0715	Doctor Who coach departs T.C.-Elstree
0800-0830	Breakfast
0830-0930	Rig/Set/Light
0930-1200	Record
1200-1300	Lunch
1300-1730	Record
1730-1815	De-rig
1815	Elstree shuttle departs for T.C.
1830	Doctor Who coach departs Elstree-T.C.

*NB. Monday - 1845 Dr Who Coach depart Elstree.*

## TRAVEL ARRANGEMENTS

Please see Maps for directions.

### SHUTTLE TIMES

#### From T.C. to Elstree

(APPROX. JOURNEY TIMES  
40 minutes)

0800  
0900  
0945  
1145  
1430  
1715

#### From Elstree to T.C.

0845  
1100  
1345  
1630  
1730  
1815

*Linkline*  
~~Coach~~  
DOCTOR WHO COACH (Linkline \_\_\_\_\_) thru Transport x7299

There will be a coach leaving Television Centre  
at 0715 every morning for crew and artistes.  
(Obviously costume/make-up calls may make this  
unpractical for artistes).

The coach will return at 1830 to Television Centre.

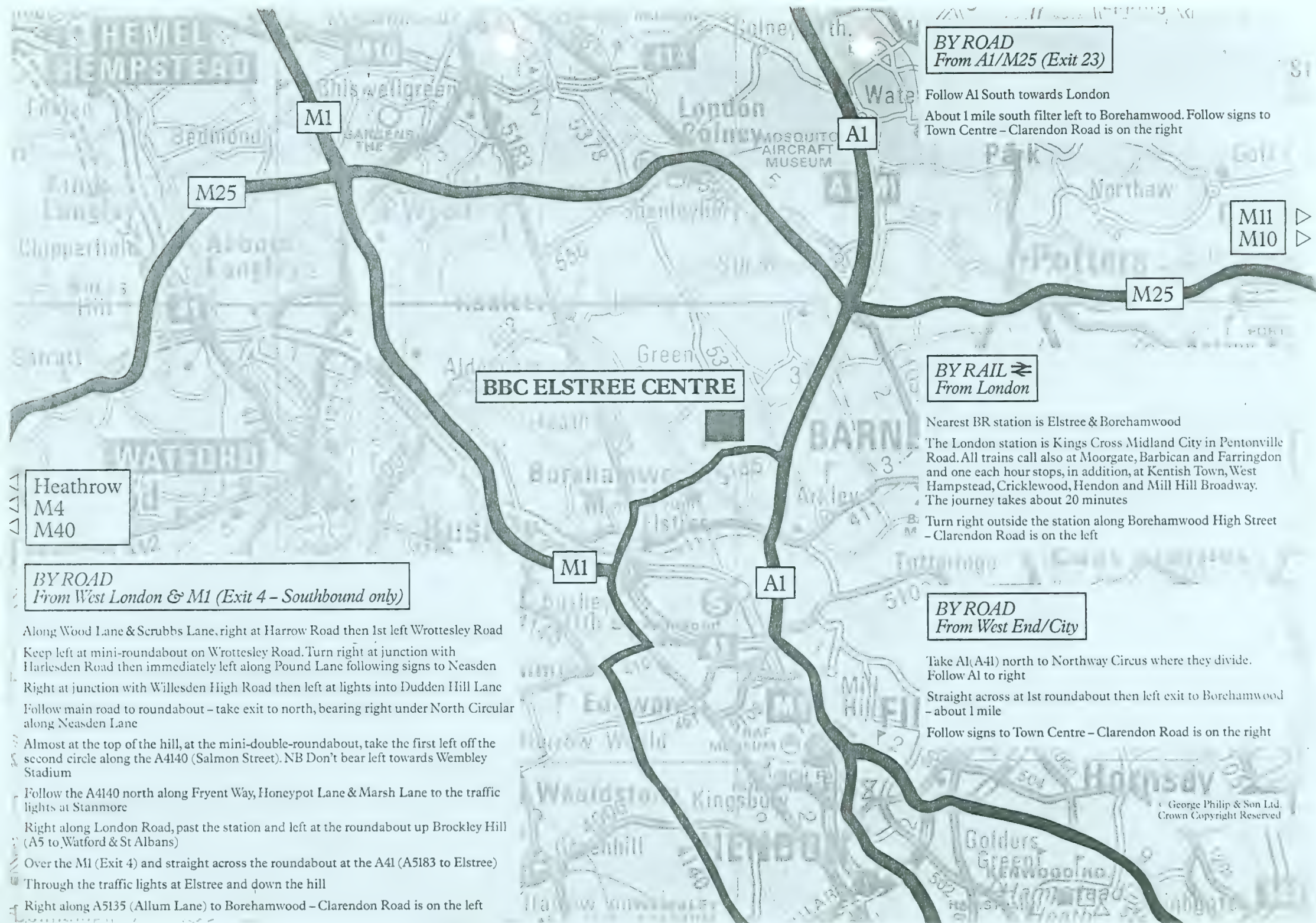
### TRAIN TIMES

From King's Cross (Midland City Line) - 'Elstree  
( )

7 and 37 minutes past the hour.  
Journey time 21 minutes.

From Elstree-King's Cross

16 and 46 minutes past the hour



**BY ROAD**  
*From A1/M25 (Exit 23)*

Follow A1 South towards London

About 1 mile south filter left to Borehamwood. Follow signs to Town Centre – Clarendon Road is on the right

M11  
M10

**BY RAIL** ➡  
*From London*

Nearest BR station is Elstree & Borehamwood

The London station is Kings Cross Midland City in Pentonville Road. All trains call also at Moorgate, Barbican and Farringdon and one each hour stops, in addition, at Kentish Town, West Hampstead, Cricklewood, Hendon and Mill Hill Broadway. The journey takes about 20 minutes

Turn right outside the station along Borehamwood High Street – Clarendon Road is on the left

**BY ROAD**  
*From West End/City*

Take A1(A41) north to Northway Circus where they divide. Follow A1 to right

Straight across at 1st roundabout then left exit to Borehamwood – about 1 mile

Follow signs to Town Centre – Clarendon Road is on the right

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Heathrow  
M4  
M40

**BY ROAD**  
*From West London & M1 (Exit 4 – Southbound only)*

Along Wood Lane & Scrubbs Lane, right at Harrow Road then 1st left Wrottesley Road

Keep left at mini-roundabout on Wrottesley Road. Turn right at junction with Harlesden Road then immediately left along Pound Lane following signs to Neasden

Right at junction with Willesden High Road then left at lights into Dudden Hill Lane

Follow main road to roundabout – take exit to north, bearing right under North Circular along Neasden Lane

Almost at the top of the hill, at the mini-double-roundabout, take the first left off the second circle along the A4140 (Salmon Street). NB Don't bear left towards Wembley Stadium

Follow the A4140 north along Fryent Way, Honeypot Lane & Marsh Lane to the traffic lights at Stanmore

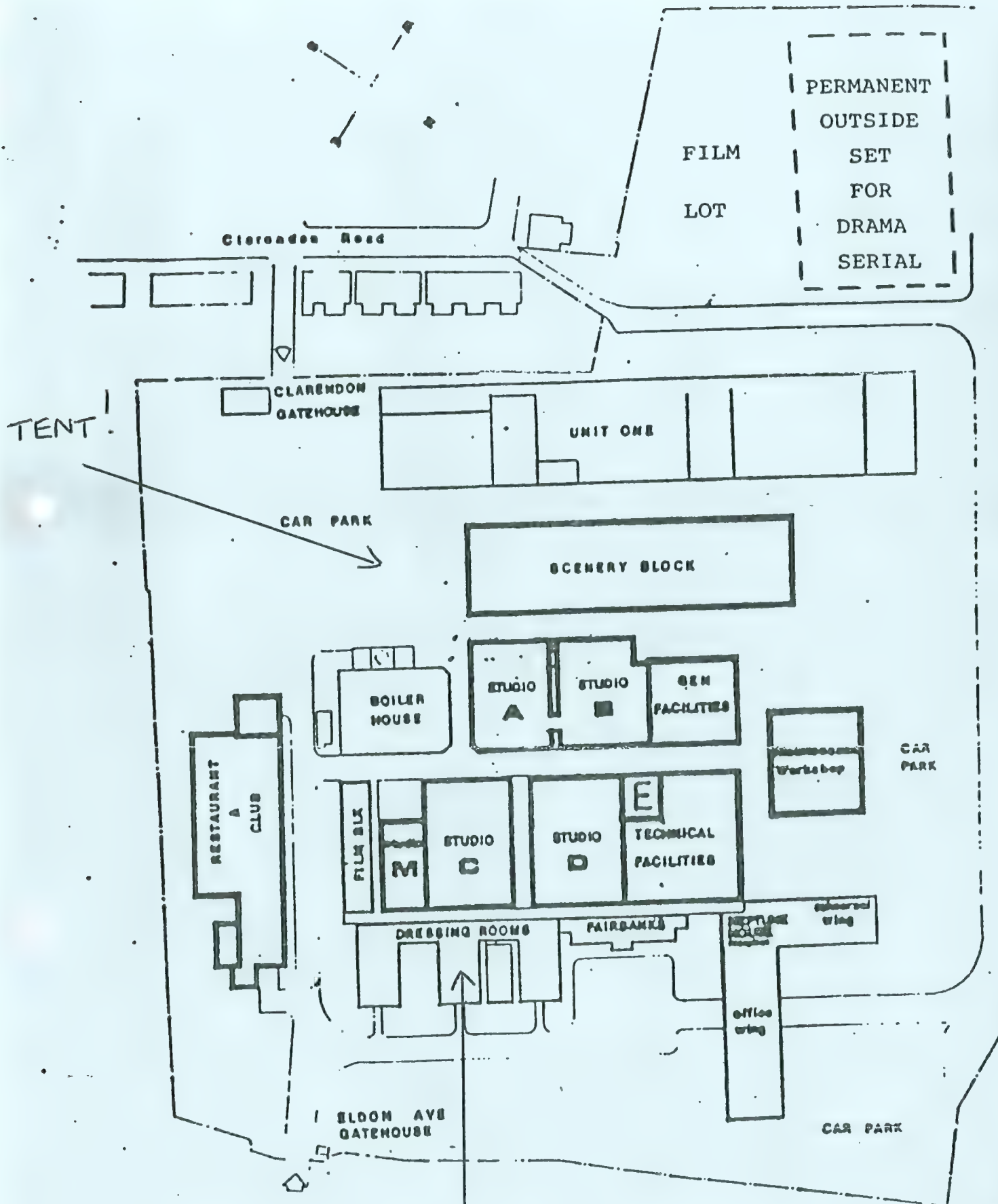
Right along London Road, past the station and left at the roundabout up Brockley Hill (A5 to Watford & St Albans)

Over the M1 (Exit 4) and straight across the roundabout at the A41 (A5183 to Elstree)

Through the traffic lights at Elstree and down the hill

Right along A5135 (Allum Lane) to Borehamwood – Clarendon Road is on the left





MAKE-UP TRAINING  
SCHOOL - 1ST FLOOR.



CANTEEN/TEA BAR FACILITIES

RESTAURANT

0900-1000

1000-1115

1200-1415

1515-1615

TEABAR     First Floor Neptune House

0930-1130

1200-1430

1515-1630

Catering Manager

TO SUMMARISE THE O.B.:—



MONDAY, 6TH JUNE

VESTIBULE

- (1) 2/2 MORG/CH.CLOWN
- (2) 2/4 DOCTOR/ACE/MORGANA/CH.CLOWN
- (3) 2/6 DOCTOR/ACE/MORGANA/CH.CLOWN/RINGMASTER (tannoy)
- (4) 2/19 ACE/MORGANA/RINGMASTER
- (5) 2/21 ACE/RINGMASTER/MORGANA/CH.CLOWN/WHIZZKID  
4 CLOWNS Karl/Paul/Dave/Jeff
- (6) 2/29 MORGAN/WHIZZKID
- (7) 3/2 MORGANA
- (8) 3/9 DOCTOR/DEADBEAT
- (9) 3/14 RINGMASTER/MORGANA/CH.CLOWN/4 CLOWNS  
Karl/Paul/Nicky/Alan
- (11) 3/33 MORGANA
- (12) 3/22 MORGANA
- (10) 4/3 MORGANA/CH.CLOWN
- (14) 4/19 DOCTOR (*while Undertaker Change*)
- (13) 1/35 *up to Undertaker Change*  
BELLBOY/MORGANA/CH.CLOWN/3 CLOWNS  
Hugh/Dave/John
- (15) 1/38 *FM* MORGANA/CAPTAIN/MAGS/CH.CLOWN
- (16) 4/17 *Rei* DOCTOR/MAGS/CH.CLOWN/FATHER (tannoy)  
4 CLOWNS Alan/Nicky/Paul/Hugh
- (18) 4/39 ✓ ACE/MAGS/DEADBEAT/CAPTAIN (zombie) — *Wild track to do Fluo.*
- (17) 4/35 ✓ ACE/MAGS/DEADBEAT/CAPTAIN (zombie)
- (19) 4/48 ✓ ACE/MAGS/DEADBEAT

KITE STORE

- 2/22 ACE/BELLBOY
- 2/24 ACE/BELLBOY/CH.CLOWN/4 CLOWNS  
Karl/Paul/Dave/Jeff

	Mk	Est	On St
<u>Thursday 7th</u>			
<u>Breakfast</u> Doc. ✓	8.45	—	9.30
CAPTAIN ✓	<del>8.45</del>	8.45	9.30
MAGS ✓	8.00 ✓	→	9.30
Ringmaster ✓	8.45	→	9.30
3 Family DAD ✓	8.45	— 8.30	9.30
Need Give Birth. Mum ✓	7.00	— AFTER	9.30
Girl	<del>8.00</del>	9.00	
6 Clowns ✓	<del>8.30</del>	8.30	9.30
MORGANA ✓	8.35	8.30	9.45
Wazzkidd ✓	9.00	8.45	9.45
Chief Clown ✓	9.00 ✓	→	10.15
ACE ✓	<del>10.00</del>	10.00	11.00
DEADBEAT ✓	<del>10.45</del>	10.45	11.00
Blue Boy ✓	<del>10.45</del>	10.45 (Check Room) let him Here.	11.15

HILARY

~~JOHN N4~~ LANCAN

GEORGE HEATHCOTE  
HAS FOUND (DANNY  
PEACOCK'S AGENT)  
TELE

PLEASE GIVE Him  
RING. WHAT  
TIME START/FINISH  
Tomorrow.

N.B. 2 dancers  
will be available to  
sit in Bandstand area.  
~~Raymond Dunstan~~  
~~EARTH G~~  
John Alexander &  
Jeff Davies not available  
all day

TUESDAY, 7TH JUNE

RING/SEATING

Mags  
transf.  
scenes

9.30 3/45 DOC/CAPTAIN/MAGS/RINGMASTER/FAMILY  
6 CLOWNS Paul/Nicky/Alan/Karl/Hugh/Dave

( 3/46 FAMILY

( 3/47 DOC/CAPTAIN/MAGS/RINGMASTER/FAMILY  
6 CLOWNS Paul/Nicky/Alan/Karl/Hugh/Dave/Je//

SCENES TO BE DONE DURING MAKE-UP CHANGES

9.30 3/6 FAMILY

9.45 3/12 FAMILY/MORGANA

3/24 FAMILY/6 CLOWNS Paul/Nicky/Alan/Karl/Hugh/Dave

9.50 3/25 RINGMASTER/WHIZZKID/FAMILY/6 CLOWNS  
Paul/Nicky/Alan/Karl/Hugh/Dave

3/27 FAMILY/WHIZZKID/RINGMASTER/6 CLOWNS  
Paul/Nicky/Alan/Karl/Hugh/Dave

3/29 RINGMASTER/FAMILY/6 CLOWNS  
Paul/Nicky/Alan/Karl/Hugh/Dave

3/40 RINGMASTER/FAMILY/6 CLOWNS  
Paul/Nicky/Alan/Karl/Hugh/dave

AFTER TRANSFORMATION COMPLETED

10.15 4/1 DOCTOR/CAPTAIN/MAGS/RINGMASTER/FAMILY  
6 CLOWNS Paul/Nicky/Alan/Karl/Hugh/Dave

4/9 DOCTOR/CAPTAIN/MAGS/RINGMASTER/FAMILY  
CH.CLOWN/MORGANA/6 CLOWNS  
Paul/Nicky/Alan/Karl/Hugh/Dave Jeff

4/10 DOCTOR/CAPTAIN/MAGS/RINGMASTER/CH.CLOWN  
MORGANA/FAMILY/6CLOWNS  
Paul/Nicky/Alan/Karl/Hugh/Dave

Paul Nicky  
East

Contd...



*Wed.*  
TUESDAY, 7TH JUNE Contd....

Mags  
transfs  
back

4/12 DOCTOR/MAGS/CAPTAIN/MORGANA/CH.CLOWN  
FAMILY/RINGMASTER/6 CLOWNS  
Paul/Nicky/Alan/Karl/Hugh/Dave

4/13 DOCTOR/MAGS/MORGANA/CH.CLOWN/RINGMASTER  
FAMILY/6 CLOWNS  
Paul/Nicky/Alan/Karl/Hugh/Dave

*1000*  
*1/45*

~~4/37~~ ACE/MAGS/DEADBEAT

*1000*

~~1/42~~ CAPTAIN/MAGS/RINGMASTER/BELLBOY  
3 CLOWNS Hugh/Dave/Alan

*1000*

~~1/43~~ RINGMASTER/BELLBOY/CAPTAIN/MAGS  
3 CLOWNS Hugh/Dave/Alan

~~1/44~~ CAPTAIN/MAGS/BELLBOY/RINGMASTER  
3 CLOWNS Hugh/Dave/Alan

~~1/46~~ MAGS/CAPTAIN/BELLBOY/RINGMASTER  
3 CLOWNS Hugh/Dave/Alan

~~1/48~~ MAGS/CAPTAIN/RINGMASTER/BELLBOY  
3 CLOWNS Hugh/Dave/Alan

John Alexander &  
Jeff Davies not  
available all day

WEDNESDAY, 8TH JUNE

BACKSTAGE

2/16 ✓	DOCTOR/CAPTAIN/MAGS/RINGMASTER/NORD Nicky/Alan	130
2/18 ✓	DOCTOR/CAPTAIN/MAGS/NORD/DEADBEAT	
2/20 ✓	DOCTOR/CAPTAIN/MAGS/NORD/DEADBEAT CH.CLOWN/4 CLOWNS Hugh/Karl/Dave/Paul	
2/23 ✓	DOCTOR/CAPTAIN/MAGS/NORD/DEADBEAT 4 CLOWNS Hugh/Karl/Dave/Paul	
2/26 ✓	DOCTOR/MAGS/CAPTAIN/NORD/RINGMASTER 2 CLOWNS Hugh/Dave	
2/28 ✓	DOCTOR/MAGS/CAPTAIN/2 CLOWNS Hugh/Dave	
2/31 ✓	DOCTOR/MAGS/CAPTAIN/2 CLOWNS Hugh/Dave	
2/34 ✓	DOCTOR/MAGS/CAPTAIN/2 CLOWNS Hugh/Dave	
2/36,	RINGMASTER/WHIZZKID/CAPTAIN 4 CLOWNS Hugh/Dave/Alan/Nicky	1500
3/7	RINGMASTER/MORGANA/CH.CLOWN/WHIZZKID 2 CLOWNS Hugh/Dave	
3/13	CAPTAIN/MAGS/WHIZZKID/CH.CLOWN 6 CLOWNS Hugh/Dave/Karl/Paul/Nicky/Alan	
3/19	CAPTAIN/MAGS/WHIZZKID/RINGMASTER 4 CLOWNS Paul/Karl/Nicky/Alan	
3/26 ✓	CAPTAIN/MAGS/2 CLOWNS Nicky/Alan	
3/28 ✓	CAPTAIN/MAGS/WHIZZKID/2 CLOWNS Nicky/Alan	
3/35	CAPTAIN/MAGS/2 CLOWNS Nicky/Alan	
3/42	DOCTOR/CAPTAIN/MAGS/2 CLOWNS Hugh/Dave	

Jessica not  
available all day

THURSDAY, 9TH JUNE

Vince

RING/SEATING

CONTACT LENSES SHOTS t.b.c.

scenes 4/1 4/9 4/10  
shots 46 49 67 75 84B 84E

1' Doctor Who over Studebaker

4/16 ✓ MORGANA/RINGMASTER/CH.CLOWN/FAMILY  
8 CLOWNS

1/1 ✓ RINGMASTER

1/4 RINGMASTER/CH.CLOWN/8 CLOWNS  
(Tardis inserts)

1/40 RINGMASTER/BELLBOY/3 CLOWNS  
Hugh/Dave/John

2/8 DOCTOR/ACE/FAMILY/8 CLOWNS

2/9 4 DOCTOR/ACE/FAMILY/8 CLOWNS

2/10 ✓ DOCTOR/ACE/FAMILY/8 CLOWNS

2/11 DOCTOR/ACE/FAMILY/RINGMASTER/8 CLOWNS

2/12 DOCTOR/ACE/FAMILY/RINGMASTER/8 CLOWNS

2/13 DOCTOR/ACE/RINGMASTER/FAMILY/CH.CLOWN  
8 CLOWNS

2/14 DOCTOR/ACE/RINGMASTER/FAMILY/CH.CLOWN  
8 CLOWNS

2/15 DOCTOR/ACE/RINGMASTER/FAMILY/CH.CLOWN  
8 CLOWNS

2/33 RINGMASTER/WHIZZKID/FAMILY/8 CLOWNS

2/25 RINGMASTER/NORD/FAMILY/DOCTOR/8 CLOWNS

2/27 RINGMASTER/6 CLOWNS Hugh/Dave/Karl/  
Paul/Nicky/Alan

2/36 Ringmaster / Whizzkid / Capt / 4 Clowns

3/7 Ringmaster / Morgana / Ch Clown / Whizzkid / 2 Clowns (Hugh/Dave)

4/17 - Vestibule Corridor

2/7

2/17

Sylvester not available  
p.m.

FRIDAY, 10TH JUNE

CORRIDORS

2/7	DOCTOR/ACE/CH.CLOWN	(Vestibule Corridor)
4/14	DOCTOR/MAGS	(Vestibule Corridor)
3/41	DOCTOR/2 CLOWNS	Hugh/Dave
3/4	DOCTOR	(Corridor junction)
3/8	CAPTAIN/MAGS/4 CLOWNS	Karl/Paul/Nicky/Alan
3/11	DOCTOR/DEADBEAT	
3/15	DOCTOR/DEADBEAT	
3/23	CH.CLOWN/4 CLOWNS	Karl/Paul/Nicky/Alan
3/17	CH.CLOWN/4 CLOWNS	Karl/Paul/Nicky/Alan
2/17	ACE/CH.CLOWN/4 CLOWNS	Dave/Jeff/Karl/Paul (Vestibule corridor)
2/30	ACE	

---

2/16	Backstage	Doc/Capt/Mags/RN/Ward/Nicky/Alan
3/42	"	Doc/Capt/Mags/Hugh/Dave
Vestibule		
4/17		Doc/Mags/Capt/Fran/Vance 4 Clowns/Alan/Nicky/Paul/Hugh
4/14	Vestibule Cor.	Doc/Mags
3/41		Doc/2 clowns H+D.
3/4	Corr Junction	Doc/RN
3/11		Doc/Deadbeat
3/15		Doc/Deadbeat
3/8		Capt/Mags/4 clowns Karl/Paul/Nicky/Alan
3/23		CH Cl/4 clowns Karl Paul Nicky, Alan
3/17		Capt/4 clowns
2/17 - Vest Cor		ACE/Capt/4 clowns
2/30		ACE.

18th page (from Wednesday)

3/7 3/13 2/30? 3/19 3/25 11/6. 2/22 2/24.

Exhaust Nails (Copper)

"Nails" Cans - 1/2 lb.

Marble Limestone

Limestone Limestone

1/2 lb.



"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

①

MONDAY 6TH JUNE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS

RECORDING PAUSE

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RECORDING PAUSE

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RECORDING PAUSE

<p>-TRUST CARDS -BOOK TICKET SAKES -Roll of TICKETS</p>	<p>2/2 INT. VESTIBULE Morgana stares into crystal. Ch. Clown announces Doc/Ace</p>	<p>MORGANA CHIEF CLOWN</p>	<p>D1</p>	<p>1D 3C  circus D/S drapes out</p>	<p>163-164</p>
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RECORDING BREAK

<p>-TRUST CARDS -BOOK TICKET SAKES -Roll of TICKETS -Doc's UMBRELLA</p>	<p>2/4 INT. VESTIBULE Doctor &amp; Ace enter. Morgana talks about the circus.</p>	<p>DOCTOR (umb) ACE MORGANA CHIEF CLOWN</p>	<p>D1</p>	<p>1C 2E 3C  D/S drapes out</p>	<p>165-172</p>
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RECORDING PAUSE

<p>-TRUST CARDS -BOOK TICKET SAKES -Roll of TICKETS -Doc's UMBRELLA</p>	<p>2/6 INT. VESTIBULE Morgana tries to dissuade Doc/Ace from entering ring. Chief Clown stops her &amp; notices earring.</p>	<p>DOCTOR (umb) ACE MORGANA CH. CLOWN RINGMASTER (Tannoy)</p>	<p>D1</p>	<p>1C 1D 2E 2F 3C  D/S drapes in Tannoy</p>	<p>173-179</p>
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RECORDING PAUSE

\*\*N.B. record Ringmaster's  
Tannoy line 2/37

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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS

RECORDING PAUSE

<ul style="list-style-type: none"> <li>- TARGET CARDS</li> <li>- BOOK OF SALES</li> <li>- ROLL OF TICKETS</li> <li>- WHIP</li> </ul>	<p>2/19 INT. VESTIBULE</p> <p>Ace hides near Morgana as Ringmaster enters. She listens to conversation.</p>	<p>ACE</p> <p>MORGANA</p> <p>RINGMASTER</p>		<p>D/S drapes &amp; kite in</p>	
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RECORDING PAUSE

<ul style="list-style-type: none"> <li>- TARGET CARDS</li> <li>- BOOK OF SALES</li> <li>- ROLL OF TICKETS</li> <li>- BMX BIKE</li> </ul>	<p>2/21 INT. VESTIBULE</p> <p>Ace hidden. Chief Clown arrives in search of Ace. Ace is discovered &amp; chase resumes. Morgana stopped by arrival of Whizzkid.</p>	<p>ACE</p> <p>RINGMASTER</p> <p>MORGANA</p> <p>CH. CLOWN</p> <p>WHIZZKID</p> <p>4 CLOWNS</p> <p>Karl/Paul</p> <p>Dave/Jeff</p>	<p>D1</p>	<p>D/S drapes &amp; kite in</p>	<p>187-195</p>
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RECORDING BREAK

RE-POS CAMS

<p>HI ABOVE</p>	<p>CONTINUE 2/21</p>				<p>196198</p>
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RECORDING BREAK

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- TARGET CARDS - BOOK OF SALES - ROLL OF TICKETS - BIKER BIKE	2/29 INT. VESTIBULE Whizzkid enthuses. Morgana encourages him into ring.  N.B. BIKE OUT AFTER THIS SCENE	MORGANA WHIZZKID	D1	D/S drapes & kite in	200-204

RECORDING PAUSE

- TARGET CARDS - BOOK OF SALES - ROLL OF TICKETS - NO BIKE	3/2 INT. VESTIBULE Morgana stares into crystal. She is worried	MORGANA	D1	FX cloudy crystal	205-206
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RECORDING PAUSE

- TARGET CARDS - BOOK OF SALES - ROLL OF TICKETS - NO BIKE - (DOC'S BRAWLY)	3/9 INT. VESTIBULE Doctor sees eye in crystal. Deadbeat arrives, Doctor hides. Deadbeat flinches from eye & runs off. Doctor follows.	DOCTOR (umb) DEADBEAT	D1	Eye matt	207-209
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RECORDING PAUSE

- WHIP - TARGET CARDS - BOOK OF SALES - ROLL OF TICKETS - NO BIKE	3/14 INT. VESTIBULE Morgana sees eye. Ringmaster calms her. ch. Clown orders him back to ring. Crystal show Doc/Deadbeat.	RINGMASTER MORGANA CHIEF CLOWN 4 CLOWNS Karl/Paul Nicky/Alan	D1	D/S drapes in Doc/dB matt	210-220
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RECORDING PAUSE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
<del>TAROT CARDS</del> <del>Book of Sails</del> <del>Roll of Tickets</del> <del>NO BIKE</del>	<u>3/33 INT. VESTIBULE</u> Morgana promises eye more acts.	MORGANA	D1	Eye matt	221-222
<del>TAROT CARDS</del> <del>Book of Sails</del> <del>Roll of Tickets</del> <del>NO BIKE</del>	<u>3/22 INT. VESTIBULE</u> Eye stares from crystal.	MORGANA	D1	Eye matt	223-224

RECORDING PAUSE

<del>TAROT CARDS</del> <del>Book of Sails</del> <del>Roll of Tickets</del> <del>NO BIKE</del>	<u>4/3 INT. VESTIBULE</u> They see image of Ace & Deadbeat in crystal.	MORGANA CHIEF CLOWN	D1	Ace/dB matt	225-226
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RECORDING PAUSE

(No Beauty)	<u>4/19 INT. VEST./CURTAIN</u> Doctor lifts tent flap.	DOCTOR (no umb)	D1		357

RECORDING BREAK

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RECORDING PAUSE

PAGE	SCENE/NOTES	ARTISTS · D/N	CAMS/BOOMS	SHOTS
<del>TAROT CARDS</del> <del>Book of SAGES</del> <del>Roll of TICKETS</del>	1/35 INT. VESTIBULE Bellboy forced to knees. Morgana tries to help but he is taken to ring.	BELLBOY MORGANA CH.CLOWN 3 CLOWNS Hugh/Dave/John		

R E C O R D I N G   P A U S E

CLOWNS COSTUME CHANGE  
undertakers-clowns

AS ABOVE	CONTINUE 1/35			
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R E C O R D I N G   P A U S E

<del>TAROT CARDS</del> <del>Book of SAGES</del> <del>Roll of TICKETS</del>	1/38 INT. VESTIBULE Captain & Mags arrive & shown to ring.	MORGANA CAPTAIN MAGS CH.CLOWN	D/S drapes out	
<del>TAROT CARDS</del> <del>Book of SAGES</del> <del>Roll of TICKETS</del> <del>BIKE</del>	4/17 INT. VESTIBULE Doctor & Mags see family in crystal. Doctor decides to return to ring - he sends Mags after Ace/Deadbeat. Clowns chase her. Doctor heads for ring.	DOCTOR(no umb) MAGS CH.CLOWN FATHER (tannoy) 4 CLOWNS Alan/Paul Hugh/Nicky	D/S drapes out wind machine Tannoy Family matt	

R E C O R D I N G   P A U S E



PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- STRETCHER / COVERING / BEER CRATE SUPPORTS - Book of SNAKES - Roll of TICKETS - <u>NO TARGET CARDS</u>	4/39 INT. VESTIBULE Trio head to stone chamber. Captain gets up as a zombie & follows.	ACE MAGS DEADBEAT CAPTAIN (zombie)		D/S drapes out wind machine	

RECORDING PAUSE

- STRETCHER / COVERING / BEER CRATE SUPPORTS - Book of SNAKES - Roll of TICKETS - <u>NO TARGET CARDS</u>	4/35 INT. VESTIBULE Trio rush into the vestibule from outside.	ACE MAGS DEADBEAT CAPTAIN (zombie)		D/S drapes & kite in wind machine crystal glows	
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RECORDING PAUSE

- Book of SNAKES - Roll of TICKETS - STRETCHER / COVERING / BEER CRATE SUPPORTS - <u>NO TARGET CARDS</u>	4/48 INT. VESTIBULE Trio rush out of tent. Crystal explodes.	ACE MAGS DEADBEAT		FX crystal explodes	
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RECORDING PAUSE

- STRAPS TO TIE BELLBOY	2/22 INT. KITE WORKSHOP Ace hears moaning & discovers Bellboy tied up.	ACE BELLBOY			
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RECORDING PAUSE

- STRAPS TO TIE BELLBOY	2/24 INT. KITE WORKSHOP Chief clown & clowns collect Bellboy to do repairs. Ace hides.	ACE BELLBOY CH.CLOWN 4 CLOWNS Karl/Paul/ Dave/Jeff			
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"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

7

TUESDAY 7TH JUNE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- WHIP - Doc's Brolly (taken by Clown)	3/45 INT. RING Ringmaster introduces Doc, Mags & Captain. After a talk to RM, Captain joins others.	DOCTOR (umb taken off) CAPTAIN MAGS RINGMASTER FAMILY 10 CLOWNS	D1	foldback rap track  smoke atmos	1-3
- WHIP - Mags for 6 rows CLASSES?	3/46 INT. SEATING Family watch proceedings.	FAMILY	D1		4
- WHIP	3/47 INT. RING Captain asks for moon spotlight - it is shone on Mags. She transforms (in stages!)	DOCTOR(no umb) CAPTAIN MAGS RINGMASTER FAMILY 10 CLOWNS	D1	Stg.1 M/U	5-14
*****					
RECORDING PAUSE			WHILST ALL STAGES OF MAKE-UP/COSTUME CHANGES RECORDING CONTINUES WITH:		
3/6 3/12 3/24 3/25 3/27 3/29 3/40					
*****					
- WHIP	3/47 RING CONT. Transformation progresses	A/B	D1	stg.2 M/U	15-16
RECORDING PAUSE			MAKE-UP CHANGE CARRY ON WITH OTHER SCENES		
- WHIP	3/47 RING CONT. Transformation continues	A/B	D1	stg.3 M/U	17-20
RECORDING PAUSE			MAKE-UP CHANGE CARRY ON WITH OTHER SCENES		
- WHIP	3/47 RING CONT. Transformation completes.	A/B	D1	last stg. M/U	21-23

RECORDING BREAK

7

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- DARS CRISB / POPPERN	3/8 INT. SEATING Family bored waiting for next act.	FAMILY	D1		24-26

RECORDING PAUSE

- CHOC ICE / Ben Ridge	3/12 INT. SEATING Morgana asks family to stay cool - another act coming.	FAMILY MORGANA	D1		28-30
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RECORDING PAUSE

(NO FOOD)	3/24 INT. SEATING Family still waiting.	FAMILY 10 CLOWNS	D1		31
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RECORDING PAUSE

- Whip	3/25 INT. RING Ringmaster introduces Whizzkid.	RINGMASTER WHIZZKID FAMILY 10 CLOWNS	D1	circus music rap track F/B	32-33
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RECORDING PAUSE

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

(9)

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
-3 Scorecards	"0" 3/27 INT. SEATING Family hold up 3 0's	FAMILY WHIZZKID RINGMASTER 10 CLOWNS	D1		34

RECORDING PAUSE

- WHIP - Mix of Broken	SPRCS (USFX) 3/29 INT. RING Ringmaster shows remains of Whizzkid.	RINGMASTER FAMILY 10 CLOWNS	D1		35-37
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RECORDING PAUSE

(NO FOOD)	3/30 INT. SEATING Family continue to wait.	RINGMASTER FAMILY 10 CLOWNS	D1		38
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RECORDING PAUSE

(9)

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- WHIP - NO BRUW	4/1 INT. RING Mags as werewolf attacks Doctor who fends her off whilst talking to the Captain.	DOCTOR no umb CAPTAIN MAGS RINGMASTER FAMILY 10 CLOWNS	D1		39-57

RECORDING PAUSE

DOCTOR PUT IN  
HARNESS

- WHIP - NO BRUW	4/1 RING CONT. Mags leaps up & Doctor grabs rope and swings away.	A/B	D1		58
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RECORDING PAUSE

REPOSITION DOCTOR  
FOR SWING

- WHIP - NO BRUW	4/1 RING CONT. Doctor swings across ring.	A/B	D1		59
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RECORDING PAUSE

CLEAR CAMERAS  
CAM 3 TO POS B

- WHIP - NO BRUW	4/1 RING CONT. Doctor at the bandstand Mags snaps at his feet.	A/B	D1		60
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RECORDING BREAK



PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- WHIP - DRUMKIT - TRUMPET (Spare Shmoo)	<u>4/9 INT. RING</u> Mags snaps at Doctor's heels. He swings from bandstand area.	DOCTOR (no umb) CAPTAIN MAGS RINGMASTER FAMILY CHIEF CLOWN MORGANA 10 CLOWNS	D1		61-63

RECORDING PAUSE

MOVE CAMS TO  
GET H/A SHOT

- WHIP - DRUMKIT - TRUMPET	<u>4/9 RING CONT.</u> Doctor swings from bandstand area.	A/B	D1		65
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RECORDING PAUSE

- WHIP - DRUMKIT - TRUMPET	<u>4/9 RING CONT.</u> Doctor swings into seating area. The Family's eyes glow.	A/B	D1		66-67
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RECORDING PAUSE

REMOVE DOCTORS  
HARNESS

- WHIP - DRUMKIT - TRUMPET	<u>4/9 RING CONT.</u> Doctor falls from the seating area to the ring. Mags confronts him.	A/B	D1		68-69
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RECORDING PAUSE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
-WHIP -DRUM KIT -TRUMPET	4/9 RING CONTS. The Doctor manages to escape from Mags because she attacks the Captain instead.	A/B	D1		70-83

RECORDING BREAK

-WHIP	4/10 INT. SEATING Morgana & Chief Clown continue to watch. Captain's screams end abruptly. Girl orders them to bring on another act.	DOCTOR CAPTAIN MAGS RINGMASTER CHIEF CLOWN MORGANA FAMILY 10 CLOWNS	D1		84-84E
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RECORDING BREAK

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- Whip - STRETCHER COVERING	4/12 INT. RING Mags transforms back. Clowns carry Captain off. Doctor & Mags run to exit.	DOCTOR (no umb) MAGS CAPTAIN MORGANA CH. CLOWN FAMILY RINGMASTER 10 CLOWNS			131-133
- No food - No spray	4/13 INT. SEATING Doctor & Mags push past Chief Clown who knocks into Morgana. Doctor & Mags escape. Family demand more.	DOCTOR (no umb) MAGS MORGANA CHIEF CLOWN RINGMASTER FAMILY 10 CLOWNS	D1		134-139

RECORDING PAUSE

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RECORDING PAUSE

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RECORDING PAUSE

	4/37 INT. RING They enter ring. It is empty. Decide to visit stone chamber. Medallion glows.	ACE MAGS DEADBEAT	D1	FAP medallion	151-152
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RECORDING BREAK

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS

RECORDING PAUSE

	1/42 INT. SEATING Captain & Mags wait expectantly.	CAPTAIN MAGS RINGMASTER BELLBOY CLOWNS 3 Hugh/Dave John	D1	fanfare drumroll	242
- whip	1/43 INT. RING Clowns force Bellboy to knees.	RINGMASTER BELLBOY CAPTAIN MAGS CLOWNS 3 Hugh/Dave/John	D1		243-244
- whip	1/44 INT. SEATING Cap & Mags watch. Bellboy screams so does Mags. Applause & laughter.	CAPTAIN MAGS BELLBOY RINGMASTER CLOWNS 3 Hugh/Dave John	D1	High volt light	244A

RECORDING PAUSE

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

15

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- WHIP - RINGMASTER'S REMOTE CONTROL (V.S. FX)	1/46 INT. RING Laughter & applause. Ringmaster stops sound of Mag's screams. (V.S. FX)	MAGS CAPTAIN BELLBOY RINGMASTER CLOWNS H/D/J	D1		245-247

RECORDING PAUSE

- WHIP - RINGMASTER'S REMOTE CONTROL (V.S. FX)	1/48 INT. SEATING Mags screams silently.	MAGS CAPTAIN RINGMASTER BELLBOY CLOWNS 3 Hugh/Dave John	D1		248
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15



WEDNESDAY 11TH JUNE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- TEA THINGS - Doc's Brolly - WHIP * FLASK F/P TEA	2/16 BACKSTAGE doctor led backstage. Captain, Mags & Nord having picnic. He joins them & is trapped.	DOCTOR(umb) CAPTAIN MAGS RINGMASTER NORD CLOWNS	D1		249-256

RECORDING PAUSE

DESIGN TAKE DRAPES DOWN

- TEA THINGS - Doc's Brolly - Broom * FLASK F/P TEA	2/18 INT. BACKSTAGE Doctor asks why they let him be caught. Doctor sees Deadbeat & is thoughtful.	DOCTOR(umb) CAPTAIN MAGS NORD DEADBEAT	D1		257-268
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RECORDING PAUSE

- TEA THINGS - Doc's Brolly - Broom - 2 x DOUBLE- Handed coins (V.I.Fx) - 3 INDIAN CLOWS * F/P FLASK of TEA	2/20 INT. BACKSTAGE Nord rude to Deadbeat. Captain tricks Nord into going into ring. He is dragged away by clowns. Doctor given clubs to practice with.	DOCTOR(umb) CAPTAIN MAGS NORD DEADBEAT CHIEF CLOWN 4 CLOWNS Hugh/Karl Dave/Paul	D1		269-282
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RECORDING PAUSE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
<p>- TEA THINGS</p> <p>- 3 INDIAN CLUBS</p> <p>- Broom</p> <p>- Doc's Broom</p> <p>- LEOPARD SKIN (Lg/US. Fx)</p> <p>* Flash of F/P Tea</p>	<p>2/23 INT. BACKSTAGE</p> <p>Nord in leopard skin led to ring. doctor peers through curtains to watch.</p> <p>captain &amp; Mags continue picnic.</p>	<p>DOCTOR (umb)</p> <p>CAPTAIN</p> <p>MAGS</p> <p>NORD</p> <p>4 CLOWNS</p> <p>Karl/Hugh</p> <p>Dave/Paul</p> <p>DEADBEAT</p>	D1	<p>Ring curtains closed</p> <p>Bars f/g</p>	283-286

RECORDING PAUSE

<p>- 3 SCARECROWS "9"</p> <p>- 3 SCARECROWS "5"</p> <p>- BARBELS (US Fx)</p> <p>- WHIP</p>	<p>25" INT. RING</p> <p>If set allows do this now.</p>	<p>RINGMASTER</p> <p>NORD</p> <p>FAMILY</p> <p>DOCTOR (umb)</p> <p>6 CLOWNS</p> <p>Paul/Karl</p> <p>Alan/Nicky</p> <p>Hugh/Dave</p>			
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RECORDING PAUSE

<p>- TEA THINGS</p> <p>- 1 INDIAN CLUBS</p> <p>- Doc's Broom</p> <p>* Flash of F/P Tea.</p>	<p>2/26 INT. BACKSTAGE</p> <p>Nord's screams cut off.</p> <p>Mags joins Doctor.</p> <p>Circus noises restart.</p>	<p>DOCTOR (umb)</p> <p>MAGS</p> <p>CAPTAIN</p> <p>NORD</p> <p>RINGMASTER</p> <p>2 CLOWNS</p> <p>Hugh/Dave</p>	D1	<p>circus music</p> <p>lighting</p> <p>flash</p>	294
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RECORDING PAUSE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- SINGED LEOPARD SKIN (con/ vs. fx) - WHIP - HANDFUL - BARBELS? (vs. fx)	2/27 INT. RING If set allows do this now. DUST/ GLITTER	RINGMASTER 6 CLOWNS Paul/Karl Alan/Nicky Hugh/Dave			

RECORDING PAUSE

- TEA THINGS - 3 INDIAN CLUBS - Doc's Brouly * Plan of F/P tea	2/28 INT. BACKSTAGE doctor & Mags watch. They look at indian clubs.	DOCTOR (umb) MAGS CAPTAIN 2 CLOWNS Hugh/Dave	D1		297
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RECORDING PAUSE

- 3 INDIAN CLUBS - TEA THINGS - Doc's Brouly * Plan of F/P tea	2/31 INT. BACKSTAGE Doctor & Mags practice with clubs. Argue over who's turn next. Clowns amazed.	DOCTOR (umb) MAGS CAPTAIN 2 CLOWNS Hugh/Dave	D1		298-302
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RECORDING BREAK

- 3 INDIAN CLUBS - DUMMY (CLUBS) - TEA THINGS - Doc's Brouly * Plan of F/P tea.	2/34 INT. BACKSTAGE Doc/Mags continue to argue. Clowns investigate & get hit. Doc/Mags escape. Captain remains.	DOCTOR (umb) MAGS CAPTAIN 2 CLOWNS Hugh/Dave	D1		303
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RECORDING PAUSE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- WHIP - TEA THINGS - AUTOGRAPH Book/PEN	2/36 INT. RING/BACKSTAGE Ringmaster ushers Whizzkid to cage.	RINGMASTER WHIZZKID CAPTAIN 4 CLOWNS Hugh/Dave Alan/Nicky	D1		304-306

RECORDING PAUSE

- AUTOGRAPH Book/PEN - WHIP - TEA THINGS	3/7 INT. BACKSTAGE Morg/Ch.Clown & Ring discuss events. They need another act. Whizzkid enters.	RINGMASTER MORGANA CHIEF CLOWN WHIZZKID 2 CLOWNS Hugh/Dave	D1		307-317
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RECORDING PAUSE

- TEA THINGS - AUTOGRAPH Book/PEN	3/13 INT. BACKSTAGE Captain blames Mag's for Doctor's escape. Ch.Clown says Captain on next. Whizzkid introduces himself.	CAPTAIN MAGS WHIZZKID CHIEF CLOWN 6 CLOWNS Hugh/Dave Karl/Paul Nicky/Alan	D1	trap door	318-323
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RECORDING PAUSE

AS ABOVE	CONTINUE SCENE 3/13				324
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RECORDING PAUSE

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

(20)

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
<p>- TEA THINGS*</p> <p>- AUTOGRAPH BOOK/PEN</p> <p>- WHIP</p> <p>* flash of F/P tea</p>	<p>3/19 INT. BACKSTAGE</p> <p>Captain cons Whizzkid to go next. Mags tries to dissuade him.</p>	<p>CAPTAIN</p> <p>MAGS</p> <p>WHIZZKID</p> <p>RINGMASTER</p> <p>4 CLOWNS</p> <p>Paul/Karl</p> <p>Nicky/Alan</p>	D1		325-338

RECORDING PAUSE

<p>- TEA THINGS</p> <p>* flash of F.P. tea.</p>	<p>3/26 INT. BACKSTAGE</p> <p>Mags confronts Captain about Whizzkid.</p>	<p>CAPTAIN</p> <p>MAGS</p> <p>2 CLOWNS</p> <p>Nicky/Alan</p>	D1		339
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RECORDING PAUSE

<p>- TEA THINGS</p> <p>* flash of F/P tea</p>	<p>3/28 INT. BACKSTAGE</p> <p>Mags &amp; Captain hear Whizzkid screams.</p>	<p>CAPTAIN</p> <p>MAGS</p> <p>2 CLOWNS</p> <p>Nicky/Alan</p> <p>WHIZZKID?</p>	D1		340
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RECORDING PAUSE

<p>- TEA THINGS</p> <p>* flash of F/P tea.</p>	<p>3/35 INT. BACKSTAGE</p> <p>Captain tries to calm Mags.</p>	<p>CAPTAIN</p> <p>MAGS</p> <p>2 CLOWNS</p> <p>Nicky/Alan</p>	D1		341-346
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RECORDING BREAK

(20)



PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS

RECORDING PAUSE

<p>- Doc's BROCKY</p> <p>- TEA THINGS</p> <p>&amp; flash of A/P tea.</p>	<p>3/42 INT. BACKSTAGE</p> <p>Doctor returned to cage.</p> <p>He suggests that Captain &amp; Mags work with him to survive ring.</p>	<p>DOCTOR (umb)</p> <p>CAPTAIN</p> <p>MAGS</p> <p>2 CLOWNS</p> <p>Hugh/Dave</p>	D1		348-355
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RECORDING PAUSE

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RECORDING PAUSE

THURSDAY 9TH JUNE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- WHIP - 2 SKIPS - TARGET CARDS (no food)	4/16 INT. RING Family demand act. Clowns bring baskets. Morg & Ringmaster put in & they disappear. Ch.Clow runs.	MORGANA RINGMASTER CH.CLOWN 8 CLOWNS	D1		

RECORDING PAUSE

REMOVE RING/MORG FROM BASKETS

AS ABOVE	4/16 CONTINUED	A/B			
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RECORDING PAUSE

- WHIP	1/1 INT. RING Ringmaster raps a welcome	STRIKE SECTION OF CIRCUS RING. RINGMASTER	D1	music rap	238-240
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RECORDING PAUSE

- WHIP - (clown's stuff)	1/4 INSERTS FOR TARDIS  CU CHIEF CLOWN WS RING ACTIVITIES	CHIEF CLOWN RINGMASTER 10 CLOWNS			
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RECORDING PAUSE

PAGE	SCENE/NOTES	ARTISTS · D/N	CAMS/BOOMS	SHOTS
-WHIP	1/40 INT. RING Ringmaster welcomes everyone.	RINGMASTER BELLBOY 3 CLOWNS Hugh/Dave John	rap track F/B??	

R E C O R D I N G   P A U S E

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- Doc's Broom - BASS POP CRISPS	2/8 INT. SEATING Doctor & Ace edge along in darkness. Lights up they see family. Doctor's attempt to talk to them get nowhere. Show starts he returns to seat.	DOCTOR (umb) ACE FAMILY 10 CLOWNS (ready to enter)	D1		85-94
- Doc's Broom - BASS POP CRISPS (Clown FUFF!)	2/9 INT. RING Clowns enter ring. We see 4 prehistoric stones.	DOCTOR (umb) ACE FAMILY 10 CLOWNS	D1		95-97
- Doc's Broom - BASS POP CRISPS	2/10 INT. SEATING Doctor notices stones.	DOCTOR (umb) ACE FAMILY 10 CLOWNS	D1		98
- WHIP - Doc's Broom - BASS POP CRISPS	2/11 INT. RING Ringmaster raps welcome. Shows audience that clowns are robots.	DOCTOR (umb) ACE FAMILY RINGMASTER 10 CLOWNS	D1	Circus music rap track F/B	99-102

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- DASH Polkorn / CRISIS  - (Clown's stuff)	2/12 INT. SEATING Family shows no reaction. Doctor eager. Ace uneasy.	DOCTOR(umb) ACE FAMILY RINGMASTER 10 CLOWNS	D1		103
- W Hip - c's Brouly - DASH Polkorn / CRISIS - (Clown's stuff)	2/13 INT. RING Ringmaster introduces new act. Spotlight on Doctor.	DOCTOR (umb) ACE RINGMASTER FAMILY CHIEF CLOWN 10 CLOWNS	D1	F/B rap track	104-105

RECORDING PAUSE

- W Hip - DASH Polkorn / CRISIS - (Clown's stuff!)	2/14 INT. SEATING Ringmaster calls Doctor to Ring. Ace is worried but follows. Family unmoved.	DOCTOR (umb) ACE RINGMASTER FAMILY CHIEF CLOWN 10 CLOWNS	D1		106-112
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RECORDING PAUSE

- DASH Polkorn / CRISIS - W Hip - (Clown's stuff)	2/15 INT. RING Doctor & Ace enter ring. They are led to Backstage area. Ace is cut off from Doctor by clowns. Chief Clown asks where she got earring from. She runs off	DOCTOR (umb) ACE RINGMASTER CHIEF CLOWN FAMILY 10 CLOWNS	D1		113-118
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RECORDING BREAK

RE-POS CAM

CONTINUE 2/15					119-120
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RECORDING BREAK



PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
<p>- DAVE POPCORN/CRISPS</p> <p>- WHIP</p> <p>- (Clown's stuff)</p>	<p>2/33 INT. RING</p> <p>Ringmaster introduces Whizzkid. He passes family on way to ring.</p>	<p>RINGMASTER</p> <p>WHIZZKID</p> <p>FAMILY</p> <p>6 CLOWNS</p> <p>Hugh/John</p> <p>Alan/Paul</p> <p>Nicky/Karl</p>		<p>rap track</p> <p>F/B??</p>	

R E C O R D I N G P A U S E

<p>- BARBELLS (vs. Px)</p> <p>- Doc's ARMY</p> <p>- SCORECARDS</p> <p>3 x "9"</p> <p>3 x "0"</p> <p>- WHIP</p> <p>- DAVE CRISPS/POPCORN</p>	<p>2/25 INT. RING</p> <p>Nord lifts barbells - scores 9. Tells joke scores 0</p>	<p>RINGMASTER</p> <p>NORD</p> <p>FAMILY</p> <p>DOCTOR(umb)</p> <p>6 CLOWNS</p> <p>Paul/Karl</p> <p>Alan/Nicky</p> <p>Hugh/Dave</p>		<p>applause</p>	
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R E C O R D I N G P A U S E

<p>- WHIP</p> <p>- SINGED LEOPARD SKIN</p> <p>- HANDFUL DUST/GLITTER</p> <p>- (Clown's stuff)</p>	<p>2/27 INT. RING</p> <p>Singed leopard skin remains. Ringmaster has handful of dust.</p>	<p>RINGMASTER</p> <p>6 CLOWNS</p> <p>Paul/Karl</p> <p>Alan/Nicky</p> <p>Hugh/Dave</p>			
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R E C O R D I N G P A U S E

FRIDAY 10TH JUNE

PAGE	SCENE/NOTES	ARTISTS D/N	CAMS/BOOMS	SHOTS
- Doc's Bowly	<u>2/7 VESTIBULE CORRIDOR</u> Doc/Ace down corridor. Circus noises stop.	DOCTOR(umb) ACE CH.CLOWN	fanfare music	

R E C O R D I N G   P A U S E

- no Bowly	<u>4/14 VESTIBULE CORRIDOR</u> They runs towards vestibule. Mags is normal.	DOCTOR(no umb) MAGS		
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R E C O R D I N G   P A U S E

- Doc's Bowly	<u>3/41 INT. CORRIDOR</u> Doctor gives himself up.	DOCTOR(umb) 2 CLOWNS Hugh/Dave		
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R E C O R D I N G   P A U S E

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
- Doc's brow	3/4 INT. CORRIDOR JUNCTION Doctor runs down corridor. Cautiously tiptoes round corner.	DOCTOR(umb)	D1		358

RECORDING PAUSE

/	3/8 INT. CORRIDOR Captain & Mags escorted back to cage.	CAPTAIN MAGS 4 CLOWNS Karl/Paul Nicky/Alan	D1		359
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RECORDING PAUSE

- Doc's brow	3/11 INT. CORRIDOR Doctor follows Deadbeat.	DOCTOR (umb) DEADBEAT	D1		360
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RECORDING PAUSE

- Doc's brow	3/15 INT. CORRIDOR Deadbeat leads Doctor onwards.	DOCTOR(umb) DEADBEAT			
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RECORDING PAUSE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
/	3/23 INT. CORRIDOR Clowns follow same passage as Doc/Deadbeat.	CH.CLOWN 4 CLOWNS Karl/Paul Nicky/Alan			

R E C O R D I N G   P A U S E

/	3/17 INT. CORRIDOR Chief Clown & others come down corridor.	CH.CLOWN 4 CLOWNS Karl/Paul Nicky/Alan			
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R E C O R D I N G   P A U S E

- ANGULAR	END-RWG (VS. FX) 2/17 VESTIBULE CORRIDOR Ace runs down corridor. Uses earring to cut fabric & hides. Clowns pass by. Ace emerges.	ACE CH.CLOWN 4 CLOWNS Dave/Jeff Karl/Paul			
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R E C O R D I N G   P A U S E

- ANGULAR	END-RWG (VS. FX) 2/30 CORRIDOR Ace emerges from tent wall. She goes down corridor.	ACE			
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R E C O R D I N G   P A U S E



# Doctor

# WHO

ARTIST/ CHARACTER	Date: TUESDAY 7 <sup>th</sup> JUNE 88					Date: WEDNESDAY 8 JUNE 88				
	Make-Up Call	Costume Call	ON SET TIME	RELEASE TIME		Make-Up Call	Costume Call	ON SET TIME	RELEASE TIME	
SYLVESTER Doc	845	-	930			✓ 840	- 830		930	
SOPHIE Ace	800	<del>1000</del>	930			✓ 1040	1030		1115	
MARICA MAGS		1000	1100			✓ 745	730		930	
RICCO RM	845	→	930			✓ 9.10	845		130	
DAVID DAD	845	830	9.30			✓ 900	845		930	
JAN MUM	700	→	930			✓ 700	→		930	
KATHARUN GIRL	←	900	930			✓ ←	900		930	
DEBBIE Morgana	835	830	945			✓ 845	845		930	
GIAN Whizk.	900	845	945			✓ 1500	→		1500	
IAN Ch. Cl.	900	→	1015			✓ 730	→		930	
CHRIS. J. DEADBT.	←	1045	11.00			✓ 1010	1000		1115	
CHRISTOPHER G. Bad boy		1045	1115.			✓ 1100	→		1145	
ERTH G (Dancer)	08.30					-	-			
BARRY DUNSTON (Dancer)	08.30					-	-			
JP McKenna Capt.						✓ 845	900		930	
Alan Heape						✓	930		930	
Hugh Spite						✓	930		"	
Paul Miller						✓	930		"	
Dave Purnett						✓	930		"	
Tell Davis						✓	930		"	
Nicky Dewhurst						✓	930		"	
Karl McGee						✓	930		"	
Deniel Reader (Nord)						✓ 1145	1215		1330	



# Doctor

# WARRIOR

ARTIST/ CHARACTER	Date: THURSDAY 9 <sup>th</sup>				Date:			
	Make-Up Call	Costume Call	ON SET TIME	RELEASE TIME	Make-Up Call	Costume Call	ON SET TIME	RELEASE TIME
✓ SYLVESTER DOC.	9.00	9.45	9.25					
✓ SOPHIE ACE	10.00	→	10.45					
✓ P. CAPT.	15.45	15.30	16.00					
✓ JESSICA MAGS	/	/	/					
✓ RICCO / RINGMASTER	9.10	8.45	9.25					
✓ IAN R. CH. CLOWN	7.30	→	9.25					
✓ DOBBIE MORGANA	7.45	8.45	9.25					
CHRIS GUARD BELSON *	/	/	/					
CHRIS JURY DEAN *	/	/	/					
✓ GIAN WHIZZ	13.45	13.30	14.15					
✓ DAVE NOFF	13.45	13.30	14.15					
✓ DAVID DAVE	✓ 8.45	8.30	9.25					
✓ IAN MUM	✓ 7.00	→	9.25					
✓ KATHY GIL	✓ 9.00	→	9.25					
✓ ALAN	✓ 8.30	→	9.25					
✓ JOHN	✓ 8.30	→	9.25					
✓ HUGH	✓ 8.30	→	9.25					
✓ PAUL	✓ 8.30	→	9.25					
✓ DAVE	✓ 8.30	→	9.25					
✓ JILL	✓ 8.30	→	9.25					
✓ NICK	✓ 8.30	→	9.25					
✓ KARI	✓ 8.30	→	9.25					

# Doctor

# WHO

ARTIST/ CHARACTER	Date: <u>Friday 10th June.</u>				Date:			
	Make-Up Call	Costume Call	ON SET TIME	RELEASE TIME	Make-Up Call	Costume Call	ON SET TIME	RELEASE TIME
SYLVESTER ✓ DOC	9-00	8-45	9-25					
SOPHIE / ACE	10-15	10-45	11-15					
P. / CAPT	9-00	8-45	9-25					
JESSICA MAGS ✓	7-45	7-40	9-25					
RICCO ✓ RINGMASTER	9-00	8-45	9-25					
TAN ✓ CH-CLOWN	8-00	9-30	10-00					
DEBBIE ✓ MORGANA	11-30	→	14-00					
CHRIS GUARD BELLBOY ✓	14-30	14-45	15-00					
CHRIS JURY DEADLY ✓	9-30	10-00	10-30					
GINN / WHIZZ	13-45	13-30	14-15					
DANIEL / NORD	8-45	8-35	9-25					
DAVID / DAD	14-45	14-30	15-15					
JOE / MUM	12-00	→	15-15					
KATHRYN GIRL ✓	14-30	14-15	15-15					
ALAN ✓	8-30		9-25					
JOHN ✓	9-30		10-30					
HUGH ✓	8-30		9-25					
PAUL ✓	8-30		9-25					
DAVE ✓	8-30		9-25					
JEFF ✓	9-30		10-30					
NICKY ✓	8-30		9-25					
KARL ✓	9-30		10-30					

# Doctor

# WHO

ARTIST/ CHARACTER	Date: <u>FRIDAY 10th</u>				Date:			
	Make-Up Call	Costume Call	ON SET TIME	RELEASE TIME	Make-Up Call	Costume Call	ON SET TIME	RELEASE TIME
SYLVESTER ✓ DOC	9-00	8-45	9-25					
SOPHIE / ACE	10-15	10-45	11-15					
T.P. / CAPT	9-00	8-45	9-25					
JESSICA MAGS	7-45	7-40	9-25					
RICCO ✓ RINGMASTER	9-00	8-45	9-25					
TAN ✓ CH.CLOWN	8-00	9-30	10-00					
DEBBIE MORGANA	11-30	→	14-00					
CHRIS GUARD BECBOY	14-30	14-45	15-00					
CHRIS JURY DEADBEAT	9-30	10-00	10-30					
GIAN / WHIZZ	13-45	13-30	14-15					
DANIEL / NORD	8-45	8-35	9-25					
DAVID / DAD	14-45	14-30	15-15					
TAN / MUM	12-00	→	15-15					
KATHRYN GIRL	14-30	14-15	15-15					
ALAN ✓	8-30		9-25					
JOHN ✓	9-30		10-30					
HUGH ✓	8-30		9-25					
PAUL ✓	8-30		9-25					
DAVE ✓	8-30		9-25					
JEFF ✓	9-30		10-30					
NICKY ✓	8-30		9-25					
KARL ✓	9-30		10-30					





RECORDING ORDER THURSDAY 9th.

RING SEATING

CONTACT LENSES SHOTS.

SCENES. 4/1 4/9 4/10  
SHOTS. 46 49 67 75 84B 84E

1. OVER THE SHOULDER SHOT WITH THE DOCTOR
2. 4/16 MORGANA/RINGMASTER/CH. CLOWN/FAMILY/8 CLOWNS
3. 1/1 RINGMASTER
4. 1/4 RINGMASTER/CH. CLOWN/8 CLOWNS
5. 2/8 DOCTOR/ACE/FAMILY/8 CLOWNS
6. 2/9 DOCTOR/ACE/FAMILY/8 CLOWNS
7. 2/10 DOCTOR/ACE/FAMILY/8 CLOWNS
8. 2/11 DOCTOR/ACE/FAMILY/RINGMASTER/8 CLOWNS
9. 2/12 DOCTOR/ACE/FAMILY/RINGMASTER/8 CLOWNS
10. 2/13 DOCTOR/ACE/RINGMASTER/FAMILY/CH. CLOWN/8 CLOWNS
11. 2/14 DOCTOR/ACE/RINGMASTER/FAMILY/CH. CLOWN/8 CLOWNS
12. 2/15 DOCTOR/ACE/RINGMASTER/FAMILY/CH. CLOWN/8 CLOWNS
13. 2/33 RINGMASTER/WHIZZKID/FAMILY/8 CLOWNS
14. 2/25 RINGMASTER/NORD/FAMILY/DOCTOR/8 CLOWNS
15. 2/27 RINGMASTER/6 CLOWNS.(Hugh Dave Karl Paul Nicky Alan)

BACKSTAGE PICK-UP FROM WEDNESDAY

16. 2/36 RINGMASTER/WHIZZKID/CAPTAIN/4 CLOWNS.(Hugh Dave Alan Nicky)
17. 3/7 RINGMASTER/MORGANA/CH. CLOWN/WHIZZKID/2 CLOWNS.(Hugh Dave)

VESTIBULE CORRIDOR

18. 2/7 DOCTOR/ACE/CH. CLOWN
19. 2/17 ACE/CH. CLOWN/4 CLOWNS.(Dave Jeff Karl Paul)



RUNNING ORDER FRIDAY 10th

BACKSTAGE

1. 2/16 DOCTOR/CAPTAIN/MAGS/RINGMASTER/NORD/2 CLOWNS.(Nicky Alan)
2. 2/20 3/42 DOCTOR/CAPTAIN/MAGS/2 CLOWNS.(Hugh Alan)

VESTIBULE CORRIDOR

3. 4/17 DOCTOR/MAGS/CH.CLOWN/FATHER(tannoy)
4. ③ 4/14 DOCTOR/MAGS
5. 3/41 DOCTOR/2 CLOWNS.(Hugh Dave)
6. 3/4 DOCTOR
7. 3/11 DOCTOR/DEADBEAT
8. 3/15 DOCTOR/DEADBEAT
9. ① 2/7 DOCTOR/ACE/CH. CLOWN
10. 3/8 CAPTAIN/MAGS/4 CLOWNS.(Karl Paul Nicky Alan)
11. 3/23 CH. CLOWN/4 CLOWNS.(Karl Paul Nicky Alan)
12. 3/17 CH. CLOWN/4 CLOWNS.(Karl Paul Nicky Alan)
13. ② 2/17 ACE/CH. CLOWN/4 CLOWNS.(Dave Jeff Karl Paul)
14. 2/30 ACE

BACKSTAGE

15. 3/7 RINGMASTER/MORGANA/CH. CLOWN/WHIZZKID/2 CLOWNS.(Hugh Dave)
16. 3/13 CAPTAIN/MAGS/CH.CLOWN/WHIZZKID/6 CLOWNS.(Hugh Dave Karl Paul Nicky Alan)
17. 3/19 CAPTAIN/MAGS/WHIZZKID/RINGMASTER/4 CLOWNS.(Paul Karl Nicky Alan)
18. 3/35 CAPTAIN /MAGS/2 CLOWNS.(Nicky Alan)

KITESTORE

19. 2/22 ACE/BELLBOY
20. 2/24 ACE/BELLBOY/CH. CLOWN/4 CLOWNS.(Karl Paul Dave Jeff)

NB WHEN SYLVESTER FINISHES

V/U SHOTS

46/49/67/75/84B/84E

SCENES 4/1 4/9 4/10

LOAN OF TECHNICAL EQUIPMENT

From: Clerk, Office Equipment.  
 Rm. No. & Bldg: 2050, T.V. Centre.  
 Tel. Ext:  
 Date: Week No:

Return to:  
MONITOR & OFFICE  
FACILITIES.  
ROOM 2050 T.V.C.

For costing purposes only.

CHARGE CODE: C 5 2.

Project Number: 50/LDL K 231K

Charge £ per week.

Equipment: Garrard

BBC Ref. No: 12040

Accessories:

To:

Rm. No. &amp; Bldg:

Tel. Ext:

Department:

Programme:

Delivered to Room 603 North Acton.

Collection/Delivery Date:

Reminder:

Sent

Return Date:

RECEIVED BY:

Returned:

Signed:

(I accept full responsibility for this  
 equipment whilst in my possession).

WEEK NO.	CHARGED
TOTAL AMOUNT	£
REFUNDED	£

# DOCTOR WHO - REHEARSAL SCHEDULE

SUNDAY 12<sup>th</sup> JUNE

DAVID TIBBY

1000.	2/37	Corr/Archway	Doctor/RN voice/Mags
	2/38	Stone Chamber	Doctor/Capt/Mags
	3/1	Stone Chamber	Doctor/Capt/Mags/Clowns
	3/3	Corridor/Arch	Doctor/Capt/Mags/Clowns
1045	3/34	Stone Arch	Doctor/Ace/Deadbeat
	3/37	Stone Chamber	" " "
	3/39	" "	" " "
1130 (22)	4/41	Stone Chamber	Ace/Capt/Deadbeat/Mags
	4/43	" "	" " " "
	4/45	" "	" " " "
	4/47	" "	" " " "
	4/22		
1230	LUNCH		
1330	1/13		
	2/5		
1330 (30)	2/35	Workshop	ACE/CH. CI/ROBOTS
	3/5		ACE/BELLBOY/ROBOTS
	3/10		ACE/BELLBOY/ROBOTS
	3/16		ACE/BELLBOY/ROBOTS
	3/18		DOCTOR/ACE/BELLBOY/DEADBEAT/ROBOTS
1430 (13)	3/20		DOCTOR/ACE/BELLBOY/DEADBEAT
	3/30	Workshop	
	3/31	Corridor to Workshop	DOCTOR/ACE/CH. CI/Clowns
	3/36		CH. CI/Clowns
	3/38	Workshop	BELLBOY/CH. CI/Clowns/ROBOTS
1500	4/36	Ancient Circus	Doctor + Family DISCUSS 1/13 + 2/5
1545/630	Review - Trough Stone Chamber		Full Cast - Mum + Dad Gals (11 min)
1645	Notes		

# MONDAY 13<sup>th</sup> JUNE

9.30 MAGIC REHEARSAL DOCTOR / JEFF DURHAM / SNAKE HANDLER  
10.30 TECHNICAL RUN-THROUGH - ALL CAST [EXCL. 4 CLOWNS + GIRL SAD]

12.30 approx Magic Rehearsal DOCTOR / JEFF DURHAM / SNAKE HANDLER

13.30 LUNCH  
14.30 SCENES T.B.A.

~~4/35 Release with Nicky~~

15.00 ANCIENT CIRCUITS  
~~KIRBY~~  
~~4/33~~  
~~4/31~~

~~FIN~~  
CAPT Finish 14.30  
MASS " 14.30  
JEFF DURHAM 15.00  
NICK 13.00

Band Workshop

~~4/35~~  
~~4/31~~  
~~4/31~~  
~~4/36~~  
~~4/38~~

Note Clowns Used

Alan Keep  
Dave Pembert  
Nicky Dewhurst  
Paul Miller  
Karl Magee } Fin 15.30

Fin Rehearsal 16.30.

~~Clowns used in rehearsal~~  
John Alexander  
Helen Spite  
MR JEFF DAVIS

TUESDAY 14<sup>th</sup> JUNE

NOTE - 1030 Fitting MUM DAD + girl (LORNA McCulloch) Green Room

1000 ~~Scenes + B.A.~~

1

Dub. <sup>WMA</sup> Sophie + <sup>WMA</sup> Sylvester

1200

1200 Rehearse - TARDIS Scenes

1300 LUNCH

1400 Put in Lorna McCulloch.

1430 Run - Through — Full Cast

1530 Fire Drill

1545 Set + Producer's Run Through - Full Cast

1645 NOTES.

Clowns - Hugh Spite ✓  
Karl McQueen ✓  
Jolt Davis ✓

~~1530~~

~~1530~~

~~1530~~ Producer's Run-Through - All Cast (excl 4 clowns + girl)

1630

NOTES

WEDNESDAY 15<sup>th</sup> JUNE

THURSDAY 16<sup>th</sup> JUNE

FRIDAY 17<sup>th</sup> JUNE

RECORDING IN LASTY'S STUDIO  
AT ELSTREE.



# DOCTOR WHO - REHEARSAL SCHEDULE

## SUNDAY 12<sup>th</sup> JUNE

1000.	2/37	Corr/Archway	<u>Doctor</u> / <u>RN voice</u> / <u>Mags</u>
	2/38	Stone Chamber	<u>Doctor</u> / <u>Capt</u> / <u>Mags</u>
	3/1	Stone Chamber	<u>Doctor</u> / <u>Capt</u> / <u>Mags</u> / <u>Clowns</u>
	3/3	Corridor / Arch	<u>Doctor</u> / <u>Capt</u> / <u>Mags</u> / <u>Clowns</u>

1045	3/34	Stone Arch	<u>Doctor</u> / <u>Ace</u> / <u>Deaheart</u>
	3/37	Stone Chamber	" " "
	3/39	" "	" " "

1130	4/41	Stone Chamber	<u>Ace</u> / <u>Capt</u> / <u>Deaheart</u> / <u>Mags</u>
	4/43	" "	" " " "
	4/45	" "	" " " "
	4/47	" "	" " " "
	4/22		

1230 LUNCH

13

1330	2/35	Workshop	<u>ACE</u> / <u>CH. CI</u> / <u>ROBOTS</u>
	3/5		<u>ACE</u> / <u>BELLBOY</u> / <u>Robots</u>
	3/10		<u>ACE</u> / <u>BELLBOY</u> / <u>ROBOTS</u>
	3/16		<u>ACE</u> / <u>BELLBOY</u> / <u>Robots</u>
	3/18		<u>DOCTOR</u> / <u>ACE</u> / <u>BELLBOY</u> / <u>DEADBOY</u> / <u>Robots</u>

1430	3/20		<u>DOCTOR</u> / <u>ACE</u> / <u>BELLBOY</u> / <u>DEADBOY</u>
	3/30	Workshop	" " " "
	3/31	Corridor to Workshop	<u>DOCTOR</u> / <u>ACE</u> / <u>CH CI</u> / <u>Clowns</u>
	3/34		<u>CH CI</u> / <u>Clowns</u>
	3/38	Workshop	<u>BELLBOY</u> / <u>CH CI</u> / <u>Clowns</u> / <u>ROBOTS</u>

1500	4/36	Ancient Crows	<u>Doctor + Family</u>
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1545		Run-Through - Story Order	<u>Discuss 1/13 + 2/5</u>
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1645		Notes	<u>Full Cast</u> / <u>Mum + Dad</u> / <u>Gods</u> / <u>11</u> / <u>101</u>
------	--	-------	----------------------------------------------------------------------------

# MONDAY 13<sup>th</sup> JUNE

9.30 MAGIC REHEARSAL DOCTOR / JEFF DURHAM / SNAKE HANDLER  
10.30 TECHNICAL RUN-THROUGH - ALL CAST [EXCL. 4 CLOWNS + GIRL SAD]

12.30 approx Magic Rehearsal DOCTOR / JEFF DURHAM / SNAKE HANDLER

13.30 LUNCH

14.30 SCENES T.B.A.

4/36 rehearsal with Nick & Jody

ANCIENT CIRCUS stuff 4/31 -> 4/34

Red Workshop 3/25

7/25

8/31

1/36

1/38

TUESDAY 14<sup>TH</sup> JUNE

NOTE - 1030 Fitting MUM DAD + girl (LORNA McCulloch) Green Room

1000

Scenes t.B.A.

NOTE: MUM DAD + girl (LORNA McCulloch) 12-1300

NB - FINE DRESS 1530

1530

Producer's Run-Through - All Cast (excl 4 clowns + Girl)

1630

NOTES

WEDNESDAY 15<sup>TH</sup> JUNE

THURSDAY 16<sup>TH</sup> JUNE

FRIDAY 17<sup>TH</sup> JUNE

} RECORDING IN LASKY'S STUDIO  
AT ELSTREE

BBC GRAMOPHONE LIBRARY

ADVICE NOTE

DATE: 13/06/88

\*\*\*\*\*

REQ. NO. TCS088

TO: TILLEY, DAVID

ENQUIRIES TO: TV GRAM LIBRARY

ADDRESS: 311 UNION

ADDRESS: 3044 TVC

DEPT.: TV DRAMA, SERIES

TEL. NO.:

TEL. NO.:

PROG. NO.: 50/LDL K 231 K

PROG. TITLE: DR WHO

Please receive the attached records from your requisition as indicated. Items starred sent previously.

LABEL	PREFIX/SUFFIX	DESCRIPTION	DUE BACK
COLUMBIA	TWO 247	SID SIDNEY ORCHESTRA / SOUNDS CELESTIAL	13/07/88
CARNIVAL	2928 009	WEST MERCIA MALE VOICE CHOIR/CLEEVELY: JOY & PEACE	13/07/88
DECCA	LF 1131	RONNIE MUNRO AND HIS ORCHESTRA / OLD TIME DANCES	13/07/88



Strand/Series Title				STUDIO/STAGES INFORMATION			
DOCTOR WHO 75.				Distribution			
THE GREATEST SHOW IN THE GALAXY				To:		Denotes Recipient	
Episode/Sub. Title				Asst. (Co-ord) SM. Tel		Room No. and Building	
Project Number				TSO		C209, Block C, Centre House	
50/LDL K 231 K				Fire Prevention Officer		572, 33 Cav. Sq.	
Programme Identificat'n Number				HM (for TC studios)		1271 TC	
15 <sup>th</sup> , 16 <sup>th</sup> + 18 <sup>th</sup> JUNE 1988				HM (for other studios)		SA6 LGS	
Production date(s)				HM (for film stages)		11A WA	
Filming/O.B. date(s)				MPS (for film stages)		E8 TFS	
Producer				Senior Fireman		TC/LG/TFS	
Director				FM's		4023 TC	
Designer				CLIVE GODSOME (ELSTREE CASTLE)			
JOHN NATHAN TURNER				Room No. / Building		Tel. Extn.	
ALAN WARREN				309 UNION		D. Ser. Jer.	
DAVID CASKEY				311 UNION		" "	
				3324 TVC		Date	
						14.6.88.	

HAVE VISUAL EFFECTS DEPARTMENT BEEN CONTACTED? YES/NO

HAVE ARMOURERS BEEN CONSULTED? YES/NO

Please indicated whether studios or stages for each item:

Details of:

- a) Fire Hazards (including vehicles): MAGICIAN'S DOVE PAN uses SMALL AMOUNT OF LIGHTER PETROL which is ignited then extinguished immediately with lid (18/6/88)  
A magic candle is lit (tiny amount petrol on Wick) by Special Lighter (Liglate Fuel) 18/6/88
- b) Firearms and Weapons: Sword (Blunted) 18/6/88  
Piece Metal (Part of Sword) Blunt (US FX)
- c) Special Action (e.g. stunts, fights, diving) DROPE suspending Arkate (Sylvester McCoy) by Feet upside down whilst taking off STRAIGHT JACKET (Rigged - not stages). He then rights himself on the rope. Sturdy Frame with Trapdoor rope available if Tent Frame supported Rig not practical - Supervised by Nick Kirby.  
Arkate (T.P. McKenna) FALLS into well filled with mattresses just out of shot (18.6.88)
- d) Gas and Water: Rain Effect on small area of Ancient Circus Ring (18.6.88)
- e) Animals: Snake - Royal Python (2 1/2 Feet) Supplied by Janimals (18.6.88)
- f) Special Equipment and Machinery for demonstration: -  
(if heavy or large, indicate weight and dimensions)
- g) High Sound Levels: -
- h) Audience: Category and Number: -
- i) Other Information (e.g. disabled contributors): SECTION OF SCENERY (Tentative) collapses in one scene (18.6.88)  
Smoke Gun 15/16/18. W1

HAS PERMISSION BEEN SOUGHT FOR USE OF DANGEROUS SUBSTANCES OR EQUIPMENT? YES/NO

DANGEROUS SUBSTANCES (e.g. Poisons, Lasers, Radio Active Materials, Germs, Chemicals, etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations).



# RECORDING ORDER

"DOCTOR WHO"

15/16/18 JUNE

RECORDING ORDER

PROJECT NO. 50/LDL K231K

ELSTREE CARPARK

D O C T O R   W H O   (7J)

"THE GREATEST SHOW IN THE GALAXY"

By

Stephen Wyatt

PSC SHOOT: WEDNESDAY & THURSDAY, 15TH & 16TH JUNE

Producer .....	JOHN NATHAN TURNER
Director .....	ALAN WAREING
Script Editor .....	ANDREW CARTMEL
Production Associate .....	JUNE COLLINS
Assistant .....	HILARY BARRATT
Production Managers .....	SUZANNA SHAW
Production Assistant .....	ALEX TODD
Assistant Floor Managers .....	DAVID TILLEY
	DUNCAN McALPINE
Floor Assistant .....	ALEX STARR/SOUTHERN MORRIS
Producer's Secretary .....	LORRAINE GODDING
Designer .....	DAVID LASKEY
Design Assistant .....	JULIA GRESTD
Costume Designer .....	ROS EBBUTT
Costume Assistant .....	SARAH JANE ELLIS
Dressers .....	DEBBIE ROBERTS
	TIM BONSTOW
	MICHAEL JOHNSTON
	ANN RICHARDSON/PATRICIA
Make-Up Designer .....	DEE BARON                      McAULEY
Make-Up Assistants .....	HELEN JOHNSON
	MARK PHILLIPS
	SUNETRA SASTRY
Technical Co-Ordinator .....	RICHARD WILSON
Lighting Director .....	DON BABBAGE
Sound Supervisor .....	SCOTT TALBOT
Deputy Sound Supervisor .....	MIKE WEAVER
Vision Mixer .....	BARBARA GAINSLEY
Cameramen .....	ALEC WHEAL(& crew 6)
Visual Effects Designer .....	STEVE BOWMAN
Video Effects Designer .....	DAVE CHAPMAN
Properties Buyer .....	BOB BLANKS
Prod. Operative Supervisor.....	MARTIN CARLEY
Production Operatives .....	

C A S T   L I S T  
\*\*\*\*\*

"THE GREATEST SHOW IN THE GALAXY"

THE DOCTOR .....	26	SYLVESTER McCOY
ACE .....	20	SOPHIE ALDRED
CAPTAIN .....	25	T.P. McKENNA
MAGS .....	23	JESSICA MARTIN
CHIEF CLOWN .....	55	IAN REDDINGTON
BELLBOY .....		CHRIS GUARD
DEADBEAT .....	54	CHRIS JURY
DAD .....		DAVID ASHFORD
MUM .....		JANET HARGREAVES
LITTLE GIRL .....		LORNA McCULLOCH

CLOWNS

WEDNESDAY

21 { ALAN HEAP  
PAUL MILLER  
DAVE PUMFRETT  
NICKY DEWHURST

THURSDAY

21 { ALAN HEAP  
PAUL MILLER  
DAVE PUMFRETT  
NICKY DEWHURST  
HUGH SPIGHT  
KARL McGEE  
JEFF DAVIES  
JOHN ALEXANDER

N.B. NO CLOWNS ON SATURDAY 18TH

"DR. WHO - THE GREATEST SHOW IN THE GALAXY"

RECORDING SCHEDULE

0715	Doctor Who coach departs T.C.-Elstree
0800-0830	Breakfast
0830-0930	Rig/Set/Light
0930-1200	Record
1200-1300	Lunch
1300-1730	Record
1730-1815	De-rig
1815	Elstree shuttle departs for T.C.
1830	Doctor Who coach departs Elstree-T.C.

## TRAVEL ARRANGEMENTS

Please see Maps for directions.

### SHUTTLE TIMES

#### From T.C. to Elstree

(APPROX. JOURNEY TIMES  
40 minutes)

0800  
0900  
0945  
1145  
1430  
1715

#### From Elstree to T.C.

0845  
1100  
1345  
1630  
1730  
1815

### DOCTOR WHO COACH (Linkline ) thru Transport x

There will be a coach leaving Television Centre  
at 0715 every morning for crew and artistes.  
(Obviously costume/make-up calls may make this  
unpractical for artistes).

The coach will return at 1830 to Television Centre.

### TRAIN TIMES

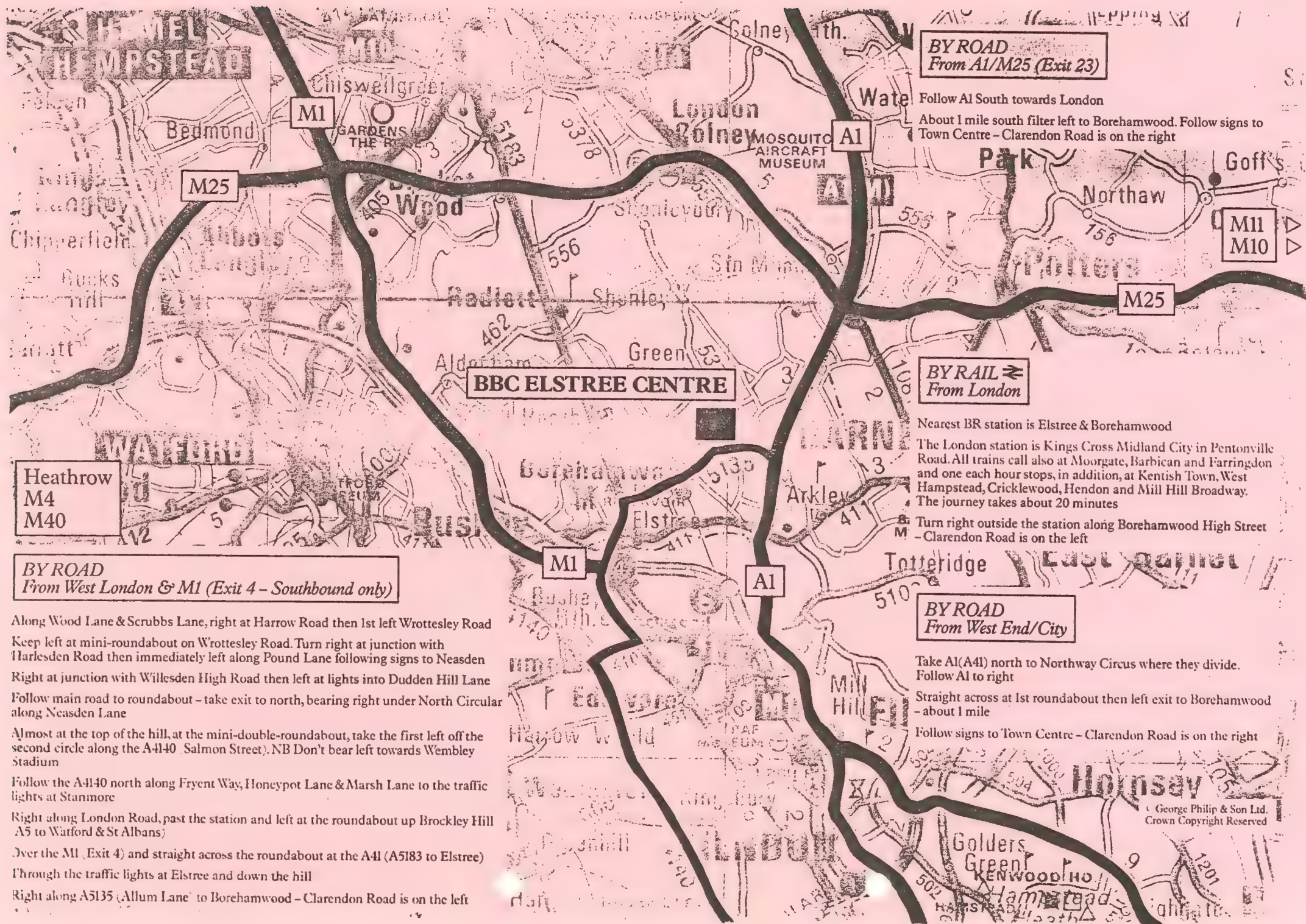
From King's Cross (Midland City Line) - Elstree  
( )

7 and 37 minutes past the hour.  
Journey time 21 minutes.

From Elstree-King's Cross

16 and 46 minutes past the hour





**BY ROAD**  
**From A1/M25 (Exit 23)**

Follow A1 South towards London  
About 1 mile south filter left to Borehamwood. Follow signs to  
Town Centre - Clarendon Road is on the right

**BY RAIL**  
**From London**

Nearest BR station is Elstree & Borehamwood  
The London station is Kings Cross Midland City in Pentonville  
Road. All trains call also at Moorgate, Barbican and Farringdon  
and one each hour stops, in addition, at Kentish Town, West  
Hampstead, Cricklewood, Hendon and Mill Hill Broadway.  
The journey takes about 20 minutes

Turn right outside the station along Borehamwood High Street  
- Clarendon Road is on the left

**BY ROAD**  
**From West End/City**

Take A1(A41) north to Northway Circus where they divide.  
Follow A1 to right

Straight across at 1st roundabout then left exit to Borehamwood  
- about 1 mile

Follow signs to Town Centre - Clarendon Road is on the right

**BY ROAD**  
**From West London & M1 (Exit 4 - Southbound only)**

Along Wood Lane & Scrubbs Lane, right at Harrow Road then 1st left Wrotesley Road  
Keep left at mini-roundabout on Wrotesley Road. Turn right at junction with  
Haresden Road then immediately left along Pound Lane following signs to Neasden  
Right at junction with Willesden High Road then left at lights into Dudden Hill Lane  
Follow main road to roundabout - take exit to north, bearing right under North Circular  
along Neasden Lane

Almost at the top of the hill, at the mini-double-roundabout, take the first left off the  
second circle along the A4140 (Salmon Street). NB Don't bear left towards Wembley  
Stadium

Follow the A4140 north along Fryent Way, Honeypot Lane & Marsh Lane to the traffic  
lights at Stanmore

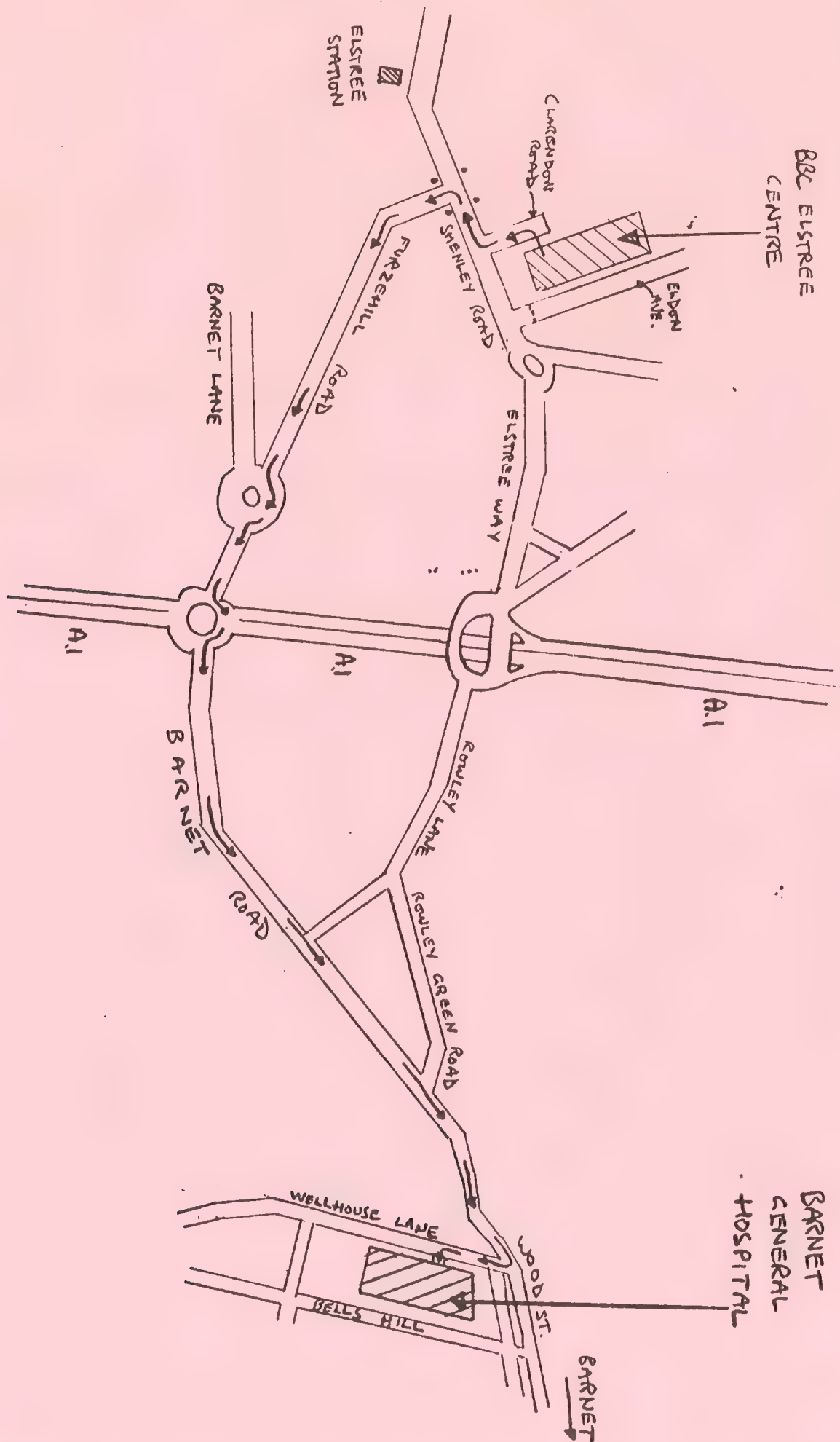
Right along London Road, past the station and left at the roundabout up Brockley Hill  
A5 to Watford & St Albans)

Over the M1 (Exit 4) and straight across the roundabout at the A41 (A5183 to Elstree)

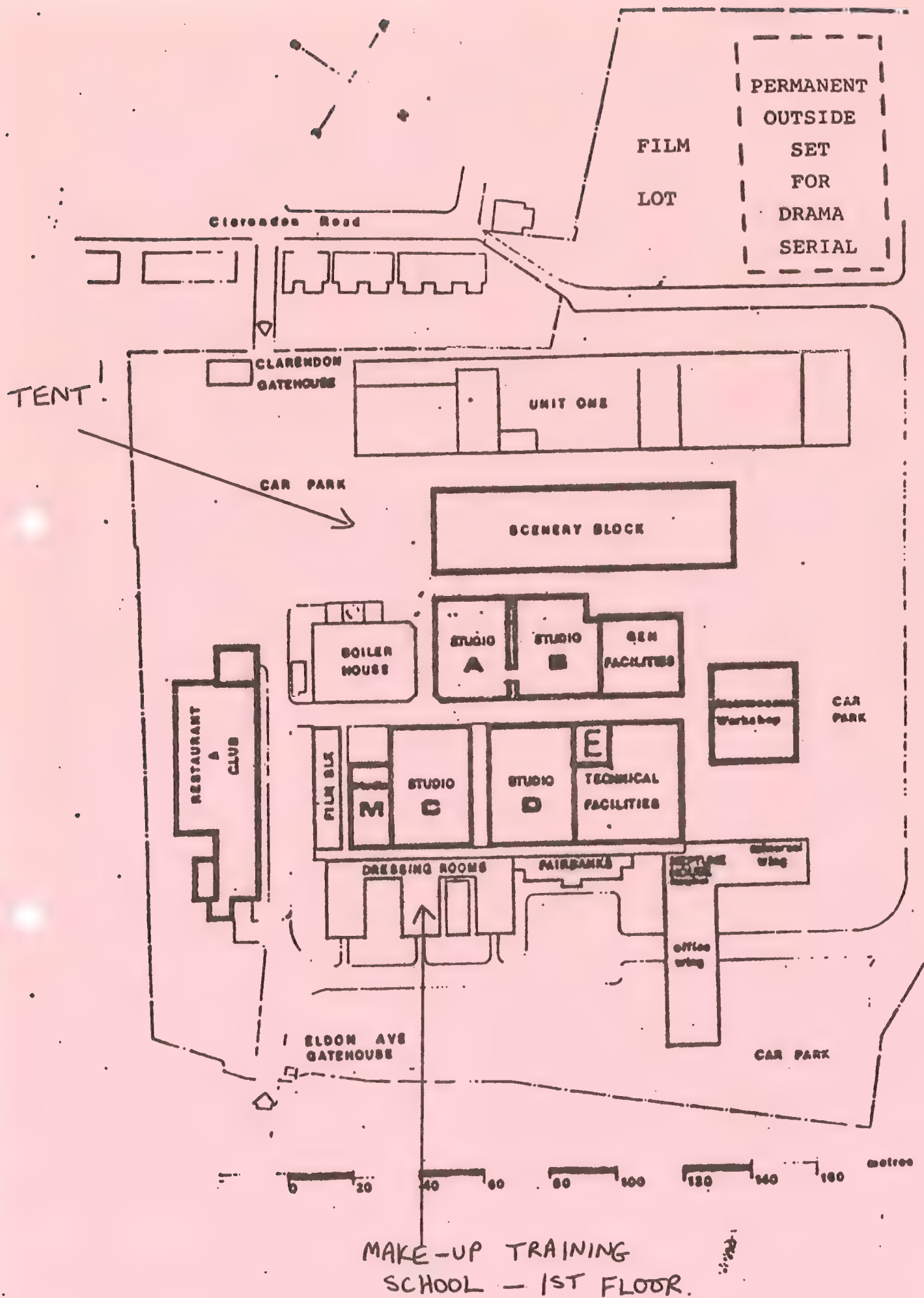
Through the traffic lights at Elstree and down the hill

Right along A5135 (Allum Lane) to Borehamwood - Clarendon Road is on the left

BARNET GENERAL HOSPITAL - ROUTE BY ROAD FROM BBC ELSTREE CENTRE







CANTEEN/TEA BAR FACILITIES

RESTAURANT

0900-1000

1000-1115

1200-1415

1515-1615

TEABAR    First Floor Neptune House

0930-1130

1200-1430

1515-1630

Catering Manager

THE GREATEST SHOW IN THE GALAXY

RECORDING ORDER (3rd edition) - WEDNESDAY, 15TH JUNE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT
------	-------------	---------	-----	------------	------

1½pgs 32"	4/41 STONE CHAMBER Deadbeat hesitates in putting medallion down well. Captain arrives & takes it.	ACE MAGS DEADBEAT CAPTAIN (zombie)			
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R E C O R D I N G   B R E A K

½pg 6"	4/43 INT. STONE CHAMBER Deadbeat doubled over in agony. Captain holds glowing medallion.	ACE MAGS DEADBEAT CAPTAIN (zombie)			
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R E C O R D I N G   B R E A K

1 page 13"	4/45 INT. STONE CHAMBER Ace kicks Captain & medallion goes down well.	ACE MAGS DEADBEAT CAPTAIN (zombie)		f/g flat out	
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R E C O R D I N G   B R E A K

1 page 19"	4/47 INT. STONE CHAMBER Trio run from chamber. Captain blocks path but finally collapses. They exit.	ACE MAGS DEADBEAT CAPTAIN (zombie)		Mattresses & Boards	
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\*\* DEADBEAT M/UP CHANGE



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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT
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1 page  
20"

1/13a EXT. HEARSE  
Chief Clown thinks he  
has lost track of  
Bellboy & Flowerchild  
but equipment picks  
up their trail & he  
moves on.

CH.CLOWN  
3 CLOWNS  
Alan  
Nicky  
Paul  
undertakers

---

R E C O R D I N G   P A U S E

CLOWNS CHANGE FROM  
UNDERTAKERS TO CLOWNS

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EXTRA SHOT

BUS CONDUCTOR OUTFIT/METALLIC HANDS & TICKET MACHINE.  
BCU MACHINE.

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3/21 STONE CHAMBER  
Eye stares out from  
well.

\*\*\*\*N.B. RECORD ALL EYE SHOTS AT THE SAME TIME\*\*\*\*  
Scenes 2/38    3/1    4/45

PLEASE CAN SYLVESTER, SOPHIE, T.P., JESSICA AND  
CHRIS J. STAND BY TO BE USED IN THESE SHOTS.  
THANK YOU.

---

DOCTOR WHO - THE GREATEST SHOW IN THE GALAXY  
RECORDING ORDER

WEDNESDAY  
15TH JUNE

SCENE/NOTES

ARTISTS

2 pages  
1'14"

2/38 STONE CHAMBER  
Mags nearly falls  
down well. They see  
eye. Captain & clowns  
arrive.

DOCTOR(umb)  
MAGS  
CAPTAIN  
4 CLOWNS  
Paul/Alan  
Nicky/Dave

R E C O R D I N G   P A U S E

1 page  
36"

3/1 STONE CHAMBER  
Furious Mags &  
Doctor led away by  
Captain & clowns

DOCTOR(umb)  
CAPTAIN  
MAGS  
4 CLOWNS  
Alan/Paul  
Nicky/Dave

R E C O R D I N G   P A U S E

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

(4)

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT
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1½ pages 32"	<u>3/3 STONE ARCHWAY</u> Going back through arch Mags snarls like animal. Doctor escapes whilst Mags occupies clowns.	DOCTOR (umb) CAPTAIN MAGS 4 CLOWNS Paul/Alan Nicky/Dave			near flat out far flat in
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R E C O R D I N G   P A U S E

½ page 10"	<u>3/4 STONE JUNCTION</u> Doctor runs.	DOCTOR(umb)			
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R E C O R D I N G   P A U S E

2½ pages 1'55"	<u>2/37 STONE ARCHWAY</u> Doctor & Mags run down corridor. Ringmaster calls them on tannoy. They go under arch with moon symbol.	DOCTOR (umb) MAGS (clubs)			f/g flat in b/g flat out
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R E C O R D I N G   B R E A K

1 page 12"	<u>3/34 STONE ARCHWAY</u> They go under archway with moon symbol.	DOCTOR (umb) ACE DEADBEAT			
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R E C O R D I N G   B R E A K

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT.
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R E C O R D I N G   B R E A K

3pgs 49"	<u>3/37 STONE CHAMBER</u> Deadbeat tries to hold up medallion to well but collapses. Doctor realises that part missing from medallion, probably at bus.	DOCTOR (umb) ACE DEADBEAT		f/g flat in	
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R E C O R D I N G   B R E A K

1½pgs 32"	<u>3/39 INT. STONE CHAMBER</u> Doctor decides to go back to ring. Ace & Deadbeat go to find missing piece.	DOCTOR(umb) ACE DEADBEAT			
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R E C O R D I N G   B R E A K

\*\*\* N.B. WILDTRACK DIALOGUE FROM 4/39 - see back page

(6)

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

THURSDAY 16TH JUNE

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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
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2 pages	<u>2/35 INT. WORKSHOP</u> Chief Clown pushes Ace into room. Robots close in - she picks up something - it is a robot arm. She drops it.	ACE CHIEF CLOWN WORKSHOP CLOWNS Alan/Nicky/Dave/Paul BELLBOY Clowns Jeff/Karl/John/Hugh		Vis Fx arm	
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R E C O R D I N G   B R E A K

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2 pages 54"	<u>3/5 INT. WORKSHOP</u> Ace continues to fight off robots. They are stopped by Bellboy. seeing earring he thinks Ace is Flowerchild.	ACE BELLBOY 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul		Vis Fx robots See Suzanna for walls out	
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R E C O R D I N G   B R E A K

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2 pages 2'10"	<u>3/10 INT. WORKSHOP</u> Bellboy discussed robots with Ace. He shows her small scale model of buried robot. He gives her remote control unit & gets upset about Flowerchild.	ACE BELLBOY 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul			
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R E C O R D I N G   B R E A K

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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT
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2 pages 1'52"	<u>3/16 INT. WORKSHOP</u> Bellboy reminisces about what circus used to be like.	ACE BELLBOY 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul			
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R E C O R D I N G   B R E A K

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2 pages 49"	<u>3/18 INT. WORKSHOP</u> Doctor & Deadbeat arrive. Bellboy remembers that Deadbeat used to be called Kingpin.	DOCTOR (umb) ACE BELLBOY DEADBEAT 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul			
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R E C O R D I N G   B R E A K

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3 pages 1'30"	<u>3/20 INT. WORKSHOP</u> Bellboy explains how things have changed. Doctor realises that Deadbeat holds the answer.	DOCTOR (umb) ACE BELLBOY DEADBEAT 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul			
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R E C O R D I N G   B R E A K

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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT
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2 pages	<u>3/30 INT. WORKSHOP</u> Doctor & Ace leave with Deadbeat. Bellboy remains to delay robots from following.	DOCTOR (umb) ACE BELLBOY DEADBEAT (Alan/Nicky Dave/Paul )			
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½ page 10"	<u>3/31 INT. WORKSHOP</u> <u>CORRIDOR</u> Doctor, Ace & Deadbeat leave workshop.	DOCTOR(umb) ACE DEADBEAT			
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R E C O R D I N G   B R E A K

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2 pages	<u>3/38 INT. WORKSHOP</u> Chief Clown threatens Bellboy. He activates robots & they close in on him.	BELLBOY CH.CLOWN 4 W/S CLOWNS Alan/Nicky/Dave/Paul 4 CLOWNS John/Jeff/Karl/Hugh			
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R E C O R D I N G   B R E A K

DAVE/PAUL CHANGE TO  
UNDERTAKERS COSTUMES  
ALAN TO CHANGE TO OB  
CLOWN OUTFIT

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½ page 10"	<u>3/36 INT. WORKSHOP</u> <u>CORRIDOR</u> Chief Clown & others arrive at workshop.	CHIEF CLOWN 4 CLOWNS Jeff/John Karl/Hugh			
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R E C O R D I N G   B R E A K

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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT:
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2/32 WORKSHOP CORRIDOR

Ace sees 2 clowns  
emerging with mended  
Conductor. She bumps  
into Deadbeat & is  
caught by Chief Clown.

ACE

2 CLOWNS (Karl/Alan)

B/C mended

as Inspector

DEADBEAT

CHIEF CLOWN

---

R E C O R D I N G   P A U S E

---

2/5 WORKSHOP CORRIDOR

2 clowns bringing  
broken Bus Conductor  
back to be mended.

2 CLOWNS Dave/Paul

(undertakers)

BUS CONDUCTOR

in pieces.

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R E C O R D I N G   B R E A K

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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT.
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1 page 22"	<u>1/2 TARDIS CONSOLE</u> doctor practises tricks. Ace searches for her nitro-9. Doctor makes spoon & ball disappear.	DOCTOR (umb) ACE			
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R E C O R D I N G   P A U S E

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4 pages 1'25"	<u>1/4 TARDIS CONSOLE</u> Satellite materialises it plugs itself in & shows an advert fro psychic circus.	DOCTOR (umb) ACE CH.CLOWN V/O			
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R E C O R D I N G   P A U S E

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2 pages 1'00"	<u>1/6 TARDIS CONSOLE</u> Unplugging satellite Ace tells Doctor she hates circuses, esp. clowns. Satellite replugs itself & challenges her to go. She accepts.	DOCTOR (umb) ACE Satellite voice			
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R E C O R D I N G   B R E A K

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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS

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	<u>2/22 INT. KITE WORKSHOP</u> Ace hears moaning & discovers Bellboy tied up.	ACE BELLBOY			
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R E C O R D I N G   P A U S E

	<u>2/24 INT. KITE WORKSHOP</u> Chief clown & clowns collect Bellboy to do repairs. Ace hides.	ACE BELLBOY CH.CLOWN 4 CLOWNS Karl/Paul/ Dave/Jeff			
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18TH JUNE

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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT
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4/23	ANCIENT CIRCUS Doctor enters ancient ring & introduces himself to Gods.	DOCTOR (no umb) FAMILY			
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R E C O R D I N G   B R E A K

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4/27	ANCIENT CIRCUS Doctor berates Gods. Gods silence him & demand entertainment.	DOCTOR (no umb) FAMILY			
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R E C O R D I N G   B R E A K

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4/29	ANCIENT CIRCUS Doctor makes star entry. God cause explosions but Doctor juggles calmly.	DOCTOR (no umb) FAMILY			
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R E C O R D I N G   B R E A K

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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT
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4/31	ANCIENT CIRCUS Doctor juggles. Gods make it rain & Doctor conjures up umbrella.	DOCTOR(conjures umb) FAMILY			
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R E C O R D I N G   B R E A K

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4/34	ANCIENT CIRCUS Doctor continues with magic tricks. Gods stare down.	DOCTOR(umb) FAMILY			
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R E C O R D I N G   B R E A K

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4/36	ANCIENT CIRCUS Doctor continues with act. Gods demand better entertainment. They stare in battle of the wills.	DOCTOR (umb) FAMILY			
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R E C O R D I N G   B R E A K

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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT
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4/38	ANCIENT CIRCUS Girl god senses something but father ignores her. Doctor calls for their attention.	DOCTOR (umb) FAMILY			
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R E C O R D I N G   B R E A K

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4/40	ANCIENT CIRCUS Doctor's act continues. Metal shoots from floor. Doctor holds it in hand.	DOCTOR (umb) FAMILY			
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R E C O R D I N G   B R E A K

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4/42	ANCIENT CIRCUS Doctor shakes metal & it becomes a sword.	DOCTOR (umb) FAMILY			
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R E C O R D I N G   B R E A K

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4/44	ANCIENT CIRCUS Doctor refuses to carry on despite orders from gods.	DOCTOR (umb) FAMILY			
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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
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4/46	ANCIENT CIRCUS Medallion materialises on Doctor's sword. He raises it & deflects rays sent by gods. They fall/die.	DOCTOR (umb) FAMILY			
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R E C O R D I N G   B R E A K

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4/49	ANCIENT CIRCUS Gods throne aflame. Doctor throws medallion into fire - it explodes. He exits calmly.	DOCTOR (umb) FAMILY (dead)			
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R E C O R D I N G   B R E A K

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4/22	INT. TIME TUNNEL Doctor crawls through time tunnel.	DOCTOR (no umb)			
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R E C O R D I N G   B R E A K

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- 4/63 -

D/S DRAPES OUT

CAPTAIN IN ZOMBIE M/UP

39. INT. VESTIBULE.

233.

\_\_\_\_\_  
EMPTY VESTIBULE  
HOLD TO  
3S MAGS/ACE/DEADBT

/ (THE TRIO HAVE  
REACHED THE EXIT  
FROM THE VESTIBULE  
THAT LEADS BACKSTAGE.

WIND  
MACHINE

DEADBEAT STOPS FOR  
A MOMENT)

DEADBEAT: You do realise they'll  
do anything to stop us.

LET THEM GO

ACE: Let's go then.

CRANE DOWN  
TO CAPTAIN F/G

(THE TRIO GO OFF  
DOWN THE CORRIDORS.  
THEY HAVE NOT  
NOTICED THE CAPTAIN'S  
BODY LYING COVERED  
ON THE STRETCHER  
WITH THE PITH HELMET  
ON TOP OF IT.

A FLASH HITS  
THE STRETCHER AND  
THE BODY BENEATH  
STARTS TO MOVE.  
THE BLANKET IS  
PUSHED ASIDE BY  
A CADAVEROUS HAND.

HOLD TO  
MS CAPTAIN

THEN THE CAPTAIN  
SITS UP ON THE  
STRETCHER AND DONS  
HIS PITH HELMET.

HE IS CLEARLY NOW  
DEAD BUT RECOGNISABLE  
NONE THE LESS. AND  
GETTING UP)

RECORDING PAUSE



## SCENES + ARTISTS.

" DOCTOR WHO "

15/16/18 JUNE

WEDNESDAY, 15TH JUNE

4/41	STONE CHAMBER	ACE/MAGS/DEADBEAT/CAPTAIN(zombie)
4/43	STONE CHAMBER	ACE/MAGS/DEADBEAT/CAPTAIN(zombie)
4/45	STONE CHAMBER	ACE/MAGS/DEADBEAT/CAPTAIN(zombie)
4/47	STONE CHAMBER	ACE/MAGS/DEADBEAT/CAPTAIN(zombie)
1/13a	EXT. HEARSE	CHIEF CLOWN/3 CLOWNS(undertakers) Alan/Nicky/Paul

extra shot: Bus Conductor outfit - CU ticket machine.

3/21	STONE CHAMBER	<u>ALL EYE/WELL SHOTS</u>
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scenes 2/38  
3/1  
3/21  
4/45

SOPHIE, SYLVESTER, JESSICA, CHRIS J  
& T.P. standing by ready with  
assorted limbs please!!

N.B. MEDALLION NEEDED FOR POST  
PRODUCTION.

2/38	STONE CHAMBER	DOCTOR(umb)/MAGS/CAPTAIN Alan/Paul/Nicky/Dave
3/1	STONE CHAMBER	DOCTOR(umb)/CAPTAIN/MAGS Alan/Paul/Nicky/Dave
3/3	STONE CHAMBER	DOCTOR(umb)/CAPTAIN/MAGS Alan/Paul/Nicky/Dave
3/4	STONE JUNCTION	DOCTOR(umb)

Contd....

WEDNESDAY, 15TH JUNE Contd...

2/37	STONE ARCHWAY	DOCTOR(umb/club)/MAGS(club)
3/34	STONE ARCHWAY	DOCTOR(umb)/ACE/DEADBEAT
3/37	STONE CHAMBER	DOCTOR(umb)/ACE/DEADBEAT
3/39	STONE CHAMBER	DOCTOR(umb)/ACE/DEADBEAT

THURSDAY 16TH JUNE

2/35	WORKSHOP	ACE/CHIEF CLOWN/WORKSHOP CLOWNS Alan/Nicky/Dave/Paul BELLBOY CORRIDOR CLOWNS Jeff/Karl/John/Hugh
3/5	WORKSHOP	ACE/BELLBOY/Alan/Nicky/Dave/Paul
3/10	WORKSHOP	ACE/BELLBOY/Alan/Nicky/Dave/Paul
3/16	WORKSHOP	ACE/BELLBOY/Alan/Nicky/Dave/Paul
3/18	WORKSHOP	DOCTOR(umb)/ACE/BELLBOY/DEADBEAT Alan/Nicky/Dave/Paul
3/20	WORKSHOP	DOCTOR(umb)/ACE/BELLBOY/DEADBEAT Alan/Nicky/Dave/Paul
3/30	WORKSHOP	DOCTOR(umb)/ACE/BELLBOY/DEADBEAT Alan/Nicky/Dave/Paul
3/31	WORKSHOP Corridor	DOCTOR(umb)/ACE/DEADBEAT
3/38	WORKSHOP	BELLBOY/CHIEF CLOWN/4 WORKSHOP CLOWNS Alan/Nicky/Dave/Paul 4 CLOWNS John/Jeff/Karl/Hugh
3/36	WORKSHOP Corridor	CHIEF CLOWN/Jeff/John/Karl/Hugh
2/32	WORKSHOP Corridor	ACE//DEADBEAT/CHIEF CLOWN/2 CLOWNS Karl/Alan BUS CONDUCTOR mended as Insp.
2/5	WORKSHOP Corridor	2 CLOWNS (Dave/Paul) (undertakers) BUS CONDUCTOR in pieces.
1/2	TARDIS	DOCTOR(umb)/ACE
1/4	TARDIS .	DOCTOR(umb)/ACE
1/6	TARDIS	DOCTOR(umb)/ACE

THURSDAY 16TH JUNE Contd...

2/22 KITE CUPBOARD

ACE/BELLBOY

2/24 KITE CUPBOARD

ACE/BELLBOY/CHIEF CLOWN  
Karl/Paul/Dave/Jeff



SATURDAY 18TH JUNE

4/23	ANCIENT CIRCUS	DOCTOR/FAMILY (no umb)
4/27	ANCIENT CIRCUS	DOCTOR(no umb)/FAMILY
4/29	ANCIENT CIRCUS	DOCTOR(no umb)/FAMILY
4/31	ANCIENT CIRCUS	DOCTOR(conjures umb) FAMILY
4/34	ANCIENT CIRCUS	DOCTOR(umb)/FAMILY
4/36	ANCIENT CIRCUS	DOCTOR(umb)/FAMILY
4/38	ANCIENT CIRCUS	DOCTOR(umb)/FAMILY
4/40	ANCIENT CIRCUS	DOCTOR(umb)/FAMILY
4/42	ANCIENT CIRCUS	DOCTOR(umb)/FAMILY
4/44	ANCIENT CIRCUS	DOCTOR(umb)/FAMILY
4/46	ANCIENT CIRCUS	DOCTOR(umb)/FAMILY
4/49	ANCIENT CIRCUS	DOCTOR(umb)/FAMILY(dead)
4/22	TIME TUNNEL	DOCTOR(no umb)

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
1 1/2 pgs 32"	4/41 STONE CHAMBER Deadbeat hesitates in putting medallion down well. Captain arrives & takes it.	ACE (budge) MAGS DEADBEAT CAPTAIN			1) MATTRESS - for DEADBEAT TO FALL ON 2) MATTRESSES in well for SAFETY?

RECORDING BREAK

1/2 pg 6"	4/43 INT. STONE CHAMBER Deadbeat doubled over in agony. Captain holds glowing <u>medallion</u> .	ACE (budge) MAGS DEADBEAT CAPTAIN			1) MATTRESSES in well for SAFETY?
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RECORDING BREAK

1 page 13"	4/45 INT. STONE CHAMBER Ace kicks Captain & <u>medallion</u> goes down well.	ACE (budge) MAGS DEADBEAT CAPTAIN			1) MATTRESSES in well for SAFETY?
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RECORDING BREAK

1 page 19"	4/47 INT. STONE CHAMBER Trio run from chamber. Captain blocks path but finally collapses. They exit.	ACE (budge) MAGS DEADBEAT CAPTAIN		Mattresses & Boards 1) MATTRESSES in well for SAFETY.	
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PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT
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1 page  
20"

1/13a EXT. HEARSE  
Chief Clown thinks he  
has lost track of  
Bellboy & Flowerchild  
but equipment picks  
up their trail & he  
moves on.

CH.CLOWN  
3 CLOWNS  
Alan  
Nicky  
Paul  
undertakers

1) BOARD IN BACK OF  
HEARSE?

RECORDING PAUSE

CLOWNS CHANGE FROM  
UNDERTAKERS TO CLOWNS

EXTRA SHOT

BUS CONDUCTOR OUTFIT/METALLIC HANDS & TICKET MACHINE.

BCU MACHINE.

3/21 STONE CHAMBER  
Eye stares out from  
well.

\*\*\*\*N.B. RECORD ALL EYE SHOTS AT THE SAME TIME\*\*\*\*  
Scenes 2/38 3/1 4/45

PLEASE CAN SYLVESTER, SOPHIE, T.P., JESSICA AND  
CHRIS J. STAND BY TO BE USED IN THESE SHOTS.  
THANK YOU.

DOCTOR WHO - THE GREATEST SHOW IN THE GALAXY  
RECORDING ORDER

(3)

WEDNESDAY  
15TH JUNE

PROPS PLOT (continued)

SCENE/NOTES ~~ARTISTS~~

(also references of US FX/Costume/Design for information)

2 pages  
1'14"

2/38 STONE CHAMBER

Mags nearly falls  
down well. They see  
eye. Captain & clowns  
arrive.

DOCTOR(umb)  
MAGS  
CAPTAIN  
4 CLOWNS  
Paul/Alan  
Nicky/Dave

- 1) Doc's Brolly
- 2) 2 JUGGLING CLUBS  
(Doc + Mags)
- 3) MATTRESSES IN  
WELL FOR SAFETY

R E C O R D I N G P A U S E

1 page  
36"

3/1 STONE CHAMBER

Furious Mags &  
Doctor led away by  
Captain & clowns

DOCTOR(umb)  
CAPTAIN  
MAGS  
4 CLOWNS  
Alan/Paul  
Nicky/Dave

- 1) Doc's Brolly
- 2) 1 JUGGLING CLUB  
(Mags) - taken by  
PAUL MILLER ROBOT
- 3) MATTRESSES in well  
FOR SAFETY

R E C O R D I N G P A U S E

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
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1½ pages  
32"

3/3 STONE ARCHWAY  
Going back through  
arch Mags snarls like  
animal. Doctor  
escapes whilst Mags  
occupies clowns.

DOCTOR (umb)  
CAPTAIN  
MAGS  
4 CLOWNS  
Paul/Alan  
Nicky/Dave

near flat out  
far flat in  
1) Doc's Brolly (held by Dave)  
2) 1 Juggling CLUB - held  
by PAUL MILLER ROBOT

RECORDING PAUSE

½ page  
10"

3/4 STONE JUNCTION  
Doctor runs.

DOCTOR(umb)

1) Doc's Brolly

RECORDING PAUSE

2½ pages  
1'55"

2/37 STONE ARCHWAY  
Doctor & Mags run  
down corridor. Ringmaster  
calls them on tannoy.  
(They go under arch with  
moon symbol.

DOCTOR (umb)  
MAGS (clubs)

f/g flat in  
b/g flat out

1) Doc's Brolly  
2) 2 Juggling CLUBS  
(Doc & Mags)

RECORDING BREAK

1 page  
12"

3/34 STONE ARCHWAY  
They go under archway  
with moon symbol.

DOCTOR (umb)  
ACE (badge)  
DEADBEAT (medallion)

1) Doc's Brolly

RECORDING BREAK



PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
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R E C O R D I N G   B R E A K

3pgs  
49"

3/37 STONE CHAMBER  
Deadbeat tries to hold  
up medallion to well  
but collapses. Doctor  
realises that part  
missing from medallion,  
probably at bus.

DOCTOR (umb)  
ACE (badge)  
DEADBEAT (medallion)

f/g flat in

1) Doc's Brolly

R E C O R D I N G   B R E A K

1½pgs  
32"

3/39 INT. STONE CHAMBER  
Doctor decides to go  
back to ring. Ace &  
Deadbeat go to find  
missing piece.

DOCTOR (umb)  
ACE (badge)  
DEADBEAT (medallion)

1) Doc's Brolly

R E C O R D I N G   B R E A K

(6)

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

THURSDAY 16TH JUNE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
2 pages	7.20 2/35 INT. WORKSHOP Chief Clown pushes Ace into room. Robots close in - she picks up something - it is a robot arm. She drops it.	ACE (badge) CHIEF CLOWN WORKSHOP CLOWNS Alan/Nicky/Dave/Paul BELLBOY Clowns Jeff/Karl/John/Hugh		1) Vis Fx arm 2) V.S. Fx. Head 3) 2 REMOTE CONTROLS on table for ACE + BELLBOY	

R E C O R D I N G   B R E A K

2 pages 54"	11.20 3/5 INT. WORKSHOP Ace continues to fight off robots. They are stopped by Bellboy. seeing earring he thinks Ace is Flowerchild. Dave/Paul NB: dummy substitute for Paul - VS Fx	ACE (badge) BELLBOY 4 WORKSHOP CLOWNS Alan/Nicky (arm off) Dave/Paul		Vis Fx robots See Suzanna for walls out 1) V.S. Fx Arm 2) V.S. Fx HEAD 3) 2 REMOTES (Ace/Bellboy)	
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R E C O R D I N G   B R E A K

2 pages 2'10"	3/10 INT. WORKSHOP Bellboy discussed robots with Ace. He shows her small scale model of buried robot. He gives her remote control unit & gets upset about Flowerchild. NB. Grabbing hand shot from 3/5 in this.	ACE (badge) BELLBOY 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul		1) V.S. Fx Arm 2) V.S. Fx HEAD 3) 2 REMOTES (Ace/Bellboy)	
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R E C O R D I N G   B R E A K

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
2 pages 1'52"	3/16 INT. WORKSHOP Bellboy reminisces about what circus used to be like.	ACE (badge) BELLBOY 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul		1) US FX ARM 2) US FX HEAD 3) 2 REMOTES	

R E C O R D I N G   B R E A K

2 pages 49"	3/18 INT. WORKSHOP Doctor & Deadbeat arrive. Bellboy remembers that Deadbeat used to be called Kingpin.	DOCTOR (umb) ACE (badge) BELLBOY DEADBEAT (medallion) 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul		1) US FX ARM 2) US FX HEAD 3) 2 REMOTES 4) Doc's BROLLY	
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R E C O R D I N G   B R E A K

3 pages 1'30"	3/20 INT. WORKSHOP Bellboy explains how things have changed. Doctor realises that Deadbeat holds the answer.	DOCTOR (umb) ACE (badge) BELLBOY DEADBEAT (medallion) 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul		1) US FX ARM 2) US FX HEAD 3) 2 REMOTES 4) Doc's BROLLY	
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R E C O R D I N G   B R E A K

PAGE	SCENE/NOTES	ARTISTS	D/I	CAMS/BOOMS	SHOT
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2 pages

3/30 INT. WORKSHOP  
Doctor & Ace leave  
with Deadbeat. Bellboy  
remains to delay  
robots from following.

DOCTOR (umb)  
ACE (badge)  
BELLBOY  
DEADBEAT (medallion)  
(Alan/Nicky  
Dave/Paul)

1) VJ FX ARM  
2) VJ FX HEAD  
3) 2 REMOTES  
4) DC'S BRUW

1/2 page  
10"

3/31 INT. WORKSHOP  
CORRIDOR  
Doctor, Ace & Deadbeat  
leave workshop.

DOCTOR (umb)  
ACE (badge)  
DEADBEAT (medallion)

RECORDING BREAK

2 pages

3/38 INT. WORKSHOP  
Chief Clown threatens  
Bellboy. He activates  
robots & they close in  
on him.

BELLBOY  
CH. CLOWN  
4 W/S CLOWNS  
Alan/Nicky/Dave/Paul  
4 CLOWNS  
John/Jeff/Karl/Hugh

1) VJ FX ARM  
2) VJ FX HEAD  
3) BELLBOY'S REMOTE  
CONTROL

RECORDING BREAK

DAVE/PAUL CHANGE TO  
UNDERTAKERS COSTUMES  
ALAN TO CHANGE TO OB  
CLOWN OUTFIT

1/2 page  
10"

3/36 INT. WORKSHOP  
CORRIDOR  
Chief Clown & others  
arrive at workshop.

CHIEF CLOWN  
4 CLOWNS  
Jeff/John  
Karl/Hugh

RECORDING BREAK

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOT:
	<p>2/32 WORKSHOP CORRIDOR</p> <p>Ace sees 2 clowns emerging with mended Conductor. She bumps into Deadbeat &amp; is caught by Chief Clown.</p>	<p>ACE (badger)</p> <p>2 CLOWNS (Karl/Alan)</p> <p>B/C mended as Inspector</p> <p>DEADBEAT (mended)</p> <p>CHIEF CLOWN</p>			<p>1) STRETCHER</p> <p>2) COVERING</p> <p>3) MENDED BUS CONDUCTOR DUMMY (VFX)</p> <p>4) V.S.FX. ARM</p> <p>5) V.S.FX. HEAD</p>

RECORDING PAUSE

<p>2/5 WORKSHOP CORRIDOR</p> <p>2 clowns bringing broken Bus Conductor back to be mended.</p>	<p>2 CLOWNS Dave/Paul. (undertakers)</p> <p>BUS CONDUCTOR in pieces.</p>	<p>1) STRETCHER</p> <p>2) COVERING</p> <p>3) BUS CONDUCTOR IN PIECES - V.S.FX.</p>
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RECORDING BREAK



PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
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1 page  
22"

1/2 TARDIS CONSOLE  
doctor practises tricks.  
Ace searches for her  
nitro-9. Doctor makes  
? spoon & ball disappear.

DOCTOR (umb)  
ACE (no badge)

- 1) Doc's Brolly
- 2) JUGGLING BOOK - on Console
- 3) JUGGLING "SACKS" - Sylvester's
- 4) FISHING NET / LADDER (off)
- 5) "PAST PROPS" FOR ACE.

RECORDING PAUSE

4 pages  
1'25"

NB Set-in step ladder  
1/4 TARDIS CONSOLE  
Satellite materialises  
it plugs itself in &  
shows an advert fro  
psychic circus.

DOCTOR (umb)  
ACE (no badge)  
CH. CLOWN  
V/O

- 1) Doc's Brolly
- 2) SATELLITE MODEL - VS FX
- 3) JUGGLING "SACKS"
- 4) JUGGLING BOOK - on Console
- 5) "PAST PROPS" ON FLOOR
- 6) STEP LADDER
- 7) GELBER COUNTER - VS FX
- 8) 2 MEASURING DEVICES - VS FX

RECORDING PAUSE

2 pages  
1'00"

1/6 TARDIS CONSOLE  
Unplugging satellite  
Ace tells Doctor she  
hates circuses, esp.  
clowns. Satellite  
replugs itself &  
challenges her to go.  
She accepts.

DOCTOR (umb)  
ACE (no badge)  
Satellite  
voice

- 1) Doc's Brolly
- 2) SATELLITE MODEL - VS FX
- 3) JUGGLING "SACKS"
- 4) JUGGLING BOOK
- 5) "PAST PROPS" ON FLOOR
- 6) STEP LADDER
- 7) 2 FUTURISTIC SPOONS

RECORDING BREAK

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS

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	<u>2/22 INT. KITE WORKSHOP</u> Ace hears moaning & discovers Bellboy tied up.	ACE BELLBOY		CHECK STRAPS THAT TIE BELL- BOY.	
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R E C O R D I N G   P A U S E

	<u>2/24 INT. KITE WORKSHOP</u> Chief clown & clowns collect Bellboy to do repairs. Ace hides.	ACE BELLBOY CH.CLOWN 4 CLOWNS Karl/Paul/ Dave/Jeff		AS ABOVE	
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16TH JUNE

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
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4/23 ANCIENT CIRCUS  
Doctor enters ancient  
ring & introduces  
himself to Gods.

DOCTOR (no umb)  
FAMILY

1) NO BROLLY

RECORDING BREAK

4/27 ANCIENT CIRCUS  
Doctor berates Gods.  
Gods silence him &  
demand entertainment.

DOCTOR (no umb)  
FAMILY

- 1) NO BROLLY
- 2) TRICK BOOTS -  
Sylvester's
- 3) BOARD TO SECURE  
BOOTS - USAF
- 4) COVERING - Design

RECORDING BREAK

NB CONTINUITY -  
MARK POSITION OF CAKE-TIN.

NB- STONE PLINTH IN.

4/29 ANCIENT CIRCUS  
Doctor makes star entry.  
God cause explosions  
but Doctor juggles calmly.

DOCTOR (no umb)  
FAMILY

- 1) MAGIC KIT - WHITE EGG  
(real) & PAN AT START.  
PRODUCES 2 EGGS

- 2) 12 SPARE WHITE EGGS
- 3) CLOTH / BUCKET / FAIRY LIQUID  
FOR CLEANING OUT CAKE-TIN  
PAN
- 4) NO BROLLY

NB WATCH OUT FOR WHERE  $\frac{1}{2}$  EGG

GOES - EASY TO LOPE.

RECORDING BREAK

PAGE SCENE/NOTES ARTISTS D/N CAMS/BOOMS SHOTS

4/31 ANCIENT CIRCUS  
~~Doctor juggles. Gods~~  
~~make it rain & Doctor~~  
~~conjures up umbrella.~~

DOCTOR (~~conjures umb~~)  
 FAMILY

- 1) NO BROLLY  
 2) ROPE TRICK - use  
 "sewn ends" one.  
 NB Rope is pan at end.  
 3) "NARCISSUS" MUSIC  
 (WIDETRACK)

RECORDING BREAK

16 NB NB CLEAN CAKE-TIN AFTER EACH TAKE -  
 FIRE-EXTINGUISHER REMOVE SOOT AND GRIME.

ON HAND! 4/34 ANCIENT CIRCUS  
 Doctor continues with  
 magic tricks.  
 Gods stare down.

DOCTOR (umb)  
 FAMILY

NB GET FIRELIGHT BACK OF  
 SYLVESTER AT END TO GIVE  
 TO JEFF DURHAM.

RECORDING BREAK

NB STRIKE STONE PLINTH AT END OF 4.34

NB SPANNERS FOR FRAME AND CHECK  
 FEET DON'T SLIP.

4/36 ANCIENT CIRCUS  
 Doctor continues with  
 act. Gods demand  
 better entertainment.  
 They stare in battle of  
 the wills.

DOCTOR (umb)  
 FAMILY

NB STRIKE FRAME (MATTRESS SET AT END)

- 1) MAGIC KIT FROM CANDLE  
 ONWARDS  
 2) SPARE LIGHTER FUEL/CANDLE  
 3) SNAKE - PUT IN CAKE-TIN/PAN  
 4) PAN HEATER TO WARM SNAKE  
 5) DC'S BROLLY.  
 6) SILVO/FAIRY LIQUID TO HAND  
 7) BUCKET WARM WATER/CLOTH  
 8) WATER-PROOF COVERING FOR  
 Floor - Design.

- 1) DC'S BROLLY  
 2) FRAME/ROPE/KIRBY WIRE  
 3) MATTRESSES ON FLOOR  
 4) STRAITJACKET - Costume.  
 5) FLOOR COVERING OVER  
 MATTRESSES - Design

RECORDING BREAK

PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
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4/38 ANCIENT CIRCUS

Girl god senses something  
but father ignores her.  
Doctor calls for their  
attention.

V/S FX POWER - FLASH FROM  
GOD'S HAND

DOCTOR (umb)  
FAMILY

1) Doc's Brolly

RECORDING BREAK

4/40 ANCIENT CIRCUS

Doctor's act continues.  
Metal shoots from  
floor. Doctor holds  
it in hand.

DOCTOR (umb)  
FAMILY

1) Doc's Brolly  
2) GLITTERING PIECE OF  
METAL / FULLER'S EARTH  
(V/S FX)

RECORDING BREAK

4/42 ANCIENT CIRCUS

Doctor shakes metal &  
it becomes a sword.

DOCTOR (umb)  
FAMILY

1) Doc's Brolly  
2) GLITTERING PIECE OF METAL /  
FULLER'S EARTH - V/S FX  
3) sword

RECORDING BREAK

4/44 ANCIENT CIRCUS

Doctor refuses to  
carry on despite orders  
from gods.

DOCTOR (umb)  
FAMILY

1) Doc's Brolly  
2) sword



PAGE	SCENE/NOTES	ARTISTS	D/N	CAMS/BOOMS	SHOTS
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4/46 ANCIENT CIRCUS  
Medallion materialises  
on Doctor's sword. He  
raises it & deflects rays  
sent by gods. They  
fall/die.

DOCTOR (umb)  
FAMILY

1) Doc's Brally  
2) sword  
3) MEDALLION

NO WIND-MACHINE

R E C O R D I N G   B R E A K

4/49 ANCIENT CIRCUS  
Gods throne aflame.  
Doctor throws medallion  
into fire - it  
explodes. He exits  
calmly.

DOCTOR (umb)  
FAMILY  
(dead)

1) Doc's Brally  
2) sword / MEDALLION

NO WIND-MACHINE + GOD MODELS

R E C O R D I N G   B R E A K

4/22 INT. CORRIDOR  
Doctor lifts succession  
of flaps, then enters.

DOCTOR (no umb)

1) NO Brally

R E C O R D I N G   B R E A K

David Tilley

STORY ORDER - "THE GREATEST SHOW IN THE GALAXY" - Part One

with  
Joffe  
Cart  
Hill  
Paul  
Red  
Dave

Strehlde claus.  
(Joffe)  
Dave (with)

1. OPENING TITLES SEQUENCE (47")

1-2 (A) 1/1 INT CIRCUS RING  
Ringmaster raps a welcome  
to greatest show in galaxy.

F DAY 1

RINGMASTER

3. 1/MODEL SHOT 1  
Deep space. Satellite gets  
nearer. Tardis into view  
satellite registers with  
small eye-like lights which  
suddenly switch off.

4. (B2) 1/2 INT TARDIS CONSOLE ROOM  
Doctor practises conjuring  
tricks. Ace searches for  
her Nitro-9. Doctor makes  
spoon & ball disappear.

DAY 1

DOCTOR  
ACE

5. 1/MODEL SHOT 2  
Deep space. Satellite in f/g  
Tardis in b/g. Satellite vanishes.

6-8 (B2) 1/3 INT TARDIS CONSOLE ROOM  
Ace accuses Doctor of losing  
her Nitro-9. Bleeps from screen  
interrupts. They see satellite.  
It gets nearer & then disappears.

DAY 1

DOCTOR  
ACE

9. 1/MODEL SHOT 3  
Tardis in shot. No satellite.

10-13 (B2) 1/4 INT CONSOLE ROOM  
Satellite materialises in  
tardis. Doctor tests it.  
Whilst explaining instruments  
satellite plugs itself in & we  
see Psychic Circus advert.

DAY 1

DOCTOR  
ACE  
"Voice" (Chief  
Clown)

"Advert" - pic of circus tent  
- tent in green landscape  
- landing base

14.	OB.) <u>1/5 EXT. LANDING BASE</u> Nord & motorbike materialises at landing base, eating sandwich.	DAY 1	NORD
15-16	(B2) <u>1/6 INT. CONSOLE ROOM</u> Unplugging satellite, Ace tells Doctor she hates circuses, esp. clowns. Satellite replugs itself & challenges her to go, she accepts.	DAY 1	DOCTOR ACE Satellite voice
17-18	OB.) <u>1/7 EXT. COUNTRYSIDE</u> Frightened Bellboy & Flowerchild run across field. Bellboy stumbles & wants to give up when he sees kites. They go on followed by kites.	DAY 1	BELLBOY FLOWERCHILD
19-21	OB.) <u>1/8 EXT. ROADSIDE STALL</u> Tardis materialises on Segonax. They ask stalls lady for directions. She is unfriendly.	DAY 1	DOCTOR ACE STALLSLADY
22-23	OB.) <u>1/9 EXT. COUNTRYSIDE</u> Black hearse stops & clown gets out. He points to kites & driver operates controls. Kites move off & they follow.	DAY 1	CHIEF CLOWN CLOWN DRIVER
24-25	(OB.) <u>1/10 EXT. COUNTRY ROAD</u> Flowerchild & Bellboy decide to split up. Flowerchild gives him one of her earrings. They part & Bellboy looks for kites.	DAY 1	BELLBOY FLOWERCHILD <i>Distinctive Earring (Flowerchild)</i> <i>No Kites</i> <i>!</i>
26.	OB.) <u>1/11 EXT. ROADSIDE STALL</u> Doctor & Ace eat fruit to convince stalls lady that they are clean- living. Doctor uses his charm.	DAY 1	DOCTOR ACE STALLSLADY
27.	OB.) <u>1/12 EXT. COUNTRY ROAD</u> Nord drives along eating sandwich. Bike makes unhealthy noises.	DAY 1	NORD <i>Nord's Bike</i>

- Studio*
- 28-29 OB. 1/13 EXT. COUNTRYSIDE DAY 1 CHIEF CLOWN  
Clowns have arrived at the CLOWN DRIVER  
hippies original position. *(16) Heave*  
He thinks they have lost track. *(17) Kites overhead*  
but kites move on & they follow. *(B) 1/13A INT HEARSE* *Chief Clown Driver Clown* *Under kites* *Swivel* *How* *One* *John*
30. OB. 1/14 EXT. HIPPY SITE DAY 1 FLOWERCHILD  
Flowerchild arrives at brow *(18) Bike*  
of hill. No kites. She *(19) Yellow Double Decker Bus*  
smiles at something we do not see. *Decorated Futuristic Psychobus*  
*Gradenon Rusty*
- 31-35 OB. 1/15 EXT. ROADSIDE STALL DAY 1 DOCTOR  
Doctor about to ask about circus ACE  
but Nord arrives. His bike STALLSLADY  
breaks down. Ace tries to help NORD  
but he's rude. Stallslady slags  
off circus, Doctor doesn't ask.  
Doctor & Ace fail to get lift.
36. OB. 1/16 EXT. COUNTRYSIDE. DAY 1 BELLBOY  
Bellboy attracts kites. They  
follow him.
- 37-38 OB. 1/17 EXT. HIPPY SITE DAY 1 FLOWERCHILD  
Flowerchild reaches bus & BUS CONDUCTOR  
searches for something - a  
small box. As she tries to open *Bus*  
a metallic hand grabs her. *Metal Costume*
- 39-40 OB. 1/18 EXT. COUNTRY ROAD DAY 1 DOCTOR  
Doctor feels something evil ACE  
on planet. As they walk along CAPTAIN  
they see 2 small figures in distance. MAGS
- 41-43 OB. 1/19 EXT. CLEARING DAY 1 DOCTOR  
Captain & Mags excavate robot. *Robot Excavation*  
Captain is boring, Mags senses *Old Jeep*  
Doctor & Ace. Introductions  
made. Robot asks to be released. ROBOT HEAD
44. OB. 1/20 EXT. HIPPY SITE DAY 1 FLOWERCHILD  
Flowerchild's body dragged BUS CONDUCTOR  
away. Earring falls off.



45-50	OB 1/21 EXT. CLEARING Captain still boring. Mags & Ace continue excavation - robot changes personality & attacks them. Ace smashes it.	DAY 1 <i>Jeep</i> <i>Camp Stools</i> <i>(23) Teeth Grow in Robot Table leg collapses</i>	DOCTOR ACE CAPTAIN MAGS ROBOT HEAD
51.	OB 1/22 EXT. LANDING BASE Whizzkid materialises.	DAY 1	WHIZZKID
52.	OB 1/23 EXT. CLEARING DAY Doctor & Ace watch Captain & Mags drive off. They carry on walking.	DAY 1	DOCTOR ACE CAPTAIN MAGS
53.	OB 1/24 EXT. COUNTRY ROAD Jeep passes hearse. Clowns look at kites, as controls switched on they bleep.	DAY 1 <i>Kites</i> <i>HEARSE</i>	CAP/MAGS in jeep CHIEF CLOWN CLOWN DRIVER
54.	OB 1/25 EXT COUNTRY ROAD Doctor & Ace leap out of path of hearse.	DAY 1	DOCTOR ACE
55-56	OB 1/26 EXT. ROADSIDE STALL Bellboy collapses by stalls lady. Hearse arrives & clowns drag Bellboy away.	DAY 1	STALLSLADY BELLBOY CHIEF CLOWN CLOWN DRIVER
57.	OB 1/27 EXT. COUNTRYSIDE Flowerchild clearly dead.	DAY 1	FLOWERCHILD
58.	OB 1/28 EXT. HIPPY SITE Doctor & Ace arrive at bus. Captain & Mags already there.	DAY 1	DOCTOR ACE CAPTAIN MAGS
59.	OB 1/29 EXT. CIRCUS SITE Nord asks clown for directions. He drives on. <i>tight rope</i>	DAY 1 <i>Nord's Bus</i>	TUMBLING CLOWN NORD
60-62	OB 1/30 EXT. HIPPY SITE They all examine bus. Conductor attacks Doctor & Cap.	DAY 1	DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR



63.	(OB.) 1/31 EXT. ROAD Bellboy & clowns arrive at circus.	DAY 1	BELLBOY CHIEF CLOWN CLOWN DRIVER
64-66	(OB.) 1/32 EXT. HIPPY SITE Conductor attacks Doctor & Captain. Captain sends it after Doctor, but Doctor confuses it & it blows itself up.	DAY 1	DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR
67.	(OB.) 1/33 EXT. CIRCUS SITE Bellboy bundled out of hearse.	DAY 1	BELLBOY CHIEF CLOWN CLOWN DRIVER
68-70	(OB.) 1/34 EXT. HIPPY SITE Doctor & Ace have lost a lift. Ace finds earring. After discussion they move on.	DAY 1	DOCTOR ACE Jeep (Cap/Mags)
71-72	(A) 1/35 INT. CIRCUS VESTIBULE Bellboy kneels in front of clowns. Morgana tries to help him but he is taken into ring.	DAY 1	BELLBOY CHIEF CLOWN CLOWNS DRIVER <i>understand</i> MORGANA <i>Hud 1/3/6 Dave Mags John Alexander</i>
73.	(OB.) 1/36 EXT. CIRCUS SITE Captain & Mags arrive, clown waves them on.	DAY 1	CAPTAIN MAGS TUMBLING CLOWN
74.	(OB.) 1/37 EXT. ROADSIDE STALL Stallslady disillusioned when 'nice' boy asks for circus.	DAY 1	WHIZZKID STALLSLADY
75-76	(A) 1/38 INT. CIRCUS VESTIBULE Captain & Mags are shown into ring.	DAY 1	MORGANA CAPTAIN MAGS CHIEF CLOWN
77.	(OB.) 1/39 EXT. CIRCUS SITE Doctor & Ace arrive at circus.	DAY 1	DOCTOR ACE TUMBLING CLOWN
78.	(A) 1/40 INT. CIRCUS RING Ringmaster welcomes everyone.	DAY 1	BELLBOY RINGMASTER (Clowns?) <i>At Circus</i> <i>that Dave John</i> <i>All Clowns?</i>
79.	(OB.) 1/41 EXT. CIRCUS SITE Doctor & Ace walk towards tent.	DAY 1	DOCTOR ACE

80. (A) 1/42 INT. BIG TENT SEATING S DAY 1 CAPTAIN *Huw*  
Captain & Mags stand in MAGS *Dave*  
seating waiting expectantly. *All clowns +*  
*All clowns are*
81. (A) 1/43 INT. CIRCUS RING S DAY 1 RINGMASTER  
Ringmaster gets clowns to BELLBOY  
force Bellboy to his knees. CLOWNS  
*Huw/Dave/Johnny + all?*
82. (A) 1/44 INT. TENT SEATING DAY 1 CAPTAIN  
Captain & Mags watch. Bellboy S MAGS  
screams & so does Mags. Loud Bellboy V/O  
applause & laughter. *Huw/Dave/Johnny*  
*+ Dave All?*
83. (OB.) 1/45 EXT. CIRCUS SITE DAY 1 DOCTOR  
Approaching tent, Doctor ACE ACE  
hears laughter. Ace hears  
screams. Doctor tries to hear.
84. (A) 1/46 INT. CIRCUS RING DAY 1 MAGS  
Laughter & applause. Ringmaster S RINGMASTER  
stops sound of Mags screams. *All clowns in Bldg*  
*Bellboy*  
*Captain*
85. (OB.) 1/47 EXT. CIRCUS SITE DAY 1 DOCTOR  
Doctor can't hear screams & ACE  
moves to tent. Ace still listens.
86. (A) 1/48 INT. CIRCUS RING DAY 1 MAGS  
Mags silently screams. S *All clowns in Bldg*
87. (OB.) 1/49 EXT. CIRCUS SITE DAY 1 DOCTOR  
Doctor & Ace decide whether to ACE  
enter. Chief Clown appears CHIEF CLOWN  
& welcomes them in.

STORYORDER - "THE GREATEST SHOW IN THE GALAXY" - Part Two

1. OPENING TITLES SEQUENCE (47")  
& RECAP EPISODE 1
  
1. OB. 2/1 EXT. CIRCUS SITE DAY 1 DOCTOR  
Chief Clown waits. Ace joins  
Doctor & they walk towards tent. ACE  
CHIEF CLOWN
  
2. 2/2 INT. CIRCUS VESTIBULE P DAY 1 MORGANA  
Morgana stares into crystal  
ball. Clown enters & announces  
Doctor & Ace. CHIEF CLOWN
  
3. OB. 2/3 EXT. CIRCUS SITE DAY 1 DOCTOR  
Ace insists that she heard  
screaming. They enter. ACE
  
- 4-5 2/4 INT. CIRCUS VESTIBULE F W DAY 1 DOCTOR  
Introductions made. Morgana F W  
tells them about cirucs. ACE  
MORGANA  
CH Clown.
  
6. OB. 2/5 EXT. ~~CIRCUS SITE~~ DAY 1 2 x CLOWNS.  
*Int Corr to Workshop*  
Hearse arrives. Clowns carry  
Bus Conductor to ~~back of tent.~~  
*Robot Workshop on Black Stredder* (broken) *Heel 2winkle*  
*Tell + John Dave (G.Hide)*  
*(face d)*
  
- 7-10 2/6 INT. VESTIBULE DAY 1 DOCTOR  
Morgana tries to dissuade  
Doctor & Ace from entering F  
ring. Chief Clown arrives &  
shuts her up. As they are taken  
to ring, Chief notices earring. MORGANA  
CHIEF CLOWN  
Ringmaster (antanny)
  
11. 2/7 INT. ~~TENT~~ CORRIDOR F DAY 1 DOCTOR  
*Vestibule*  
Doctor & Ace go down corridor. F ACE  
As reach end circus noises stop. CHIEF Clown
  
- 12-16 2/8 INT. BIG TENT SEATING DAY 1 DOCTOR  
Doctor & Ace edge along in  
darkness. Lights come up & F  
they see "family". Doctor tries  
to introduce himself, show starts  
& he returns to seat. ACE  
LITTLE GIRL —  
DAD  
MUM  
All Clowns.

17. (A) 2/9 INT. CIRCUS RING Juggling, tumbling clowns enter ring. We see 4 prehistoric stones. T. DAY 1. ~~ALL~~ CLOWNS. Paul + Him on Band Stand.
18. (A) 2/10 INT. SEATING Doctor notices stones. M DAY 1 DOCTOR ACE ~~All clowns~~
- 19-20 (A) 2/11 INT. CIRCUS RING Ringmaster raps welcome. He shows audience that clowns are robots. M DAY 1 ~~ALL~~ CLOWNS RINGMASTER ~~All clowns~~
21. (A) 2/12 INT. SEATING Family show no reaction. Doctor eager. Ace uneasy. M DAY 1 DOCTOR ACE FAMILY ~~All clowns~~
22. (A) 2/13 INT. RING Ringmaster introduces new act. Spotlight on Doctor. M DAY 1 DOCTOR ACE RINGMASTER ~~ALL CLOWNS?~~ ~~All clowns~~
- 23-24 (A) 2/14 INT SEATING Ringmaster calls Doctor into ring. Ace worried, but follows. Family unmoved. M DAY 1 DOCTOR ACE RINGMASTER FAMILY ~~All clowns~~
- 25-27 (A) 2/15 INT. RING Doctor & Ace enter ring. They are led to dressing room. Ace notices clowns closing in. Chief asks where she got earring & she runs off pursued by clowns. Family unmoved. (NB - Dave Jeff could leave during) (Paul comes in and is) (joins other 3 Tom. but not with 1) M DAY 1 DOCTOR ACE RINGMASTER CHIEF CLOWN FAMILY ~~ALL~~ CLOWNS
- 28-30 (A) 2/16 INT. BACKSTAGE AREA Doctor led backstage he sees Captain, Mags & Nord having picnic. Notices clowns but joins picnic. Door slams he is trapped. (Paul) M DAY 1 DOCTOR CAPTAIN MAGS RINGMASTER NORD ~~ALL~~ CLOWNS? (Not all clowns) Nicky / Alan (Captain)



31. 2/17 INT. CORRIDORS DAY 1 ACE  
 (A) Ace runs down corridor. Uses earring to cut fabric & hides. F  
 Clowns pass by. Ace emerges. CHIEF CLOWN  
 CLOWNS  
 Carl Paul Dave Jeff
- 32-34 2/18 INT. BACKSTAGE DAY 1 DOCTOR  
 (A) Doctor asks why they let him get trapped. We see Deadbeat. S  
 Doctor is thoughtful. CAPTAIN  
 MAGS  
 NORD  
 DEADBEAT  
 Carl Paul Dave Jeff
- 35-36 2/19 INT. VESTIBULE DAY 1 ACE  
 (A) Ace hides behind kite near Morgana as Ringmaster arrives. F  
 She silences bleeping kite & listens to conversation. MORGANA  
 RINGMASTER
- 37-40 2/20 INT. BACKSTAGE DAY 1 DOCTOR  
 (A) Nord is rude to Deadbeat. S  
 Captain tricks Nord into going into ring with 2-headed coin. He is dragged off by clowns. Doctor given clubs to practice with. by Huv. DEADBEAT  
 CHIEF CLOWN  
 CLOWNS  
 Carl Paul Dave Jeff Huv
- 41-45 2/21 INT. VESTIBULE DAY 1 ACE  
 (A) Ace hidden. Ringmaster & Morgana argue. Chief Clown arrives in search of Ace. We discover that Bellboy made robots. F  
 Ace is discovered & chase resumes. RINGMASTER  
 MORGANA  
 CHIEF CLOWN  
 WHIZZKID  
 2 x CLOWNS  
 Alan Kemp  
 Carl Paul Dave Jeff Huv
46. 2/22 INT. CORRIDORS DAY 1 ACE  
 (A) Ace pauses & discovers Bellboy in cupboard strapped to kite. F  
 BELLBOY  
 Carl Paul Dave Jeff?
- 47-48 2/23 INT. BACKSTAGE DAY 1 DOCTOR  
 (A) Nord in leopard skin taken to ring. Doctor peers through gap to watch. Captain & Mags continue with picnic. (Huv + Dave on Curtains) S  
 CAPTAIN  
 MAGS  
 NORD  
 CLOWNS  
 Carl Paul Dave Jeff Huv



49-50	2/24 INT. CORRIDORS	DAY 1	ACE BELLBOY CHIEF CLOWN 2 x CLOWNS <i>Alan + Dave (Curtains)</i> <i>Carl Paul Dave Tell</i>
(A)	Chief Clown collects Bellboy to do some repairs. Ace hides behind kite. F		
51-52	2/25 INT. THE RING	DAY 1	RINGMASTER NORD FAMILY CLOWNS <i>Alan + Mickey (Curtains)</i> <i>Paul + Carl (Nord)</i> <i>Julia + Dave (as a clown) (Cage)</i> <i>Julia + Mickey (Barbell)</i> <i>Huw + Dave (Curtains)</i>
(A)	Nord lifts barbell & Family score him 9. Then has to tell joke - scores 0 (NB. also seen from Doctors POV) S		
53.	2/26 INT. BACKSTAGE	DAY 1	DOCTOR MAGS CAPTAIN (B/G) NORD (V/O) <i>Huw + Dave (Curtains)</i>
(A)	Nord's screams cut off. Mags joins Doctor. Circus noises restart. S		
54.	2/27 INT. RING	DAY 1	RINGMASTER <i>Alan (at Cuts)</i> <i>Widow (as Ring)</i> <i>Carl + Paul</i> <i>Huw + Dave (Curtains)</i> <i>Julia + Mick (Barbell)</i> <i>Carl + Paul (Nord Attendants)</i>
(A)	Singed leopard skin remains. Ringmaster has handful dust. S		
55.	2/28 INT. BACKSTAGE	DAY 1	DOCTOR MAGS <i>Huw + Dave (Curtains)</i>
(A)	Doctor & Mags watch. Both look at indian clubs. S		
56.	2/29 INT. VESTIBULE	DAY 1	MORGANA WHIZZKID
(A)	Whizzkid enthuses. Morgana encourages him to go to ring. F		
57.	2/30 INT. TENT CORRIDORS	DAY 1	ACE
(A)	Ace emerges from cupboard & goes down corridor. F		
58-59	2/31 INT. BACKSTAGE	DAY 1	DOCTOR MAGS CAPTAIN CLOWNS <i>Huw + Dave (Barbell)</i> <i>Julia + Mick</i>
(A)	Doctor & Mags practise with clubs. They argue over who's turn is next. Clowns amazed. S		

- 60-61 2/32 INT. CORRIDOR *(Door to Clown Workshop)* DAY 1  
 Ace sees clowns carrying something (Bus Cond.) She is distracted & bumps into Deadbeat. He blocks her path & Chief Clown catches her. *SM*
- 62-63 2/33 INT. RING DAY 1  
 Ringmaster introduces Whizzkid. He passes family on way to ring. *M*
64. 2/34 INT. BACKSTAGE DAY 1  
 Doctor & Mags continue to argue. Clowns investigate & they club them & escape. Captain stays behind. *S*
- 65-66 2/35 INT. WORKSHOP DAY 1  
 Chief Clown pushes Ace into room. Robots close in - she picks up arm to fend them off. It comes to life & she drops it.
67. 2/36 INT. BACKSTAGE DAY 1  
 Ringmaster ushers Whizzkid to cage. Defunct clowns & Captain remain. *S*
- 68-70 2/37 INT. CORRIDOR/STONE PASSAGE DAY 1  
 Doctor & Mags run down corridor. Ringmaster calls to them on tannoy. They find archway with moon symbol they go through.
- 71-73 2/38 INT. STONE CHAMBER DAY 1  
 Mags nearly falls down well. They see red eye in well. Captain & clowns arrive.
- ACE  
 CHIEF CLOWN  
 DEADBEAT  
 2 x CLOWNS  
 BUS CONDUCTOR (broken)  
*Jeff + Dave + Mags  
 Jeff + John  
 Captain*
- RINGMASTER  
 WHIZZKID  
 FAMILY  
*How + Dave (on Floor)  
 Paul + Mags (on Floor)  
 Paul (in h) + Mags (on Floor)  
 Carl (Cost)  
 Alan + Nick (Curtains)*
- DOCTOR  
 CAPTAIN  
 MAGS  
 2 x CLOWNS  
*How + Dave (on Floor)*
- ACE  
 CHIEF CLOWN  
 ROBOTIC CLOWNS  
*2 clowns  
 2 1/2 Repaired (JEFF  
 2 JOHN)*
- RINGMASTER  
 WHIZZKID  
 CAPTAIN  
 CLOWNS  
*How + Dave (on Floor)  
 Paul + Mags  
 Alan + Micky (Curtains)*
- DOCTOR  
 MAGS  
 RINGMASTER (V/O)
- DOCTOR  
 MAGS  
 CAPTAIN  
 CLOWNS ex. Jeff/John  
*8 x clowns  
 Paul + Carl + Mags  
 Micky + Alan*

STORYORDER - "THE GREATEST SHOW IN THE GALAXY" - Part Three

STORYORDER - "THE GREATEST SHOW IN THE GALAXY" - Part Three

- | 1.    | OPENING TITLES SEQUENCE (47")                                                                                                                                     |         |                                                                                 |
|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|---------------------------------------------------------------------------------|
|       | & RECAP EPISODE 2                                                                                                                                                 |         |                                                                                 |
| 1-2   | (L4) 3/1 INT. STONE CHAMBER<br>A furious Mags & Doctor<br>are led away by Captain<br>& clowns                                                                     | DAY 1   | DOCTOR<br>CAPTAIN<br>MAGS<br>CLOWNS<br><i>Carl Paul Moly Alan</i>               |
| 3.    | (A) 3/2 INT. VESTIBULE<br>Morgana stares into<br>cloudy crystal ball. She<br>is worried & moves towards<br>the ring.                                              | F DAY 1 | MORGANA                                                                         |
| 4-5   | (B4) 3/3 INT. CORRIDOR<br>Going back through arch<br>Mags snarls like an animal.<br>Doctor escapes whilst Mags<br>occupies the clowns.                            | DAY 1   | DOCTOR<br>CAPTAIN<br>MAGS<br>CLOWNS<br><i>Carl Paul Nicky Alan</i>              |
| 6.    | (A) 3/4 INT. CORRIDOR<br>Doctor runs down<br>corridor, then cautiously<br>tiptoes round corner.                                                                   | DAY 1   | DOCTOR                                                                          |
| 7-8   | (B1) 3/5 INT. WORKSHOP<br>Ace continues to fight<br>off robots. Suddenly they<br>stop. Bellboy has stopped<br>them. Seeing earring he<br>thinks it is Flowerchild | DAY 1   | ACE<br>BELLBOY<br>LEAD MECHANICAL<br>CLOWN<br>OTHER ROBOTS<br>JEFF + JOHN.      |
| 9-10  | (A) 3/6 INT. TENT SEATING<br>Family are bored &<br>waiting for next act.                                                                                          | DAY 1   | FAMILY                                                                          |
| 11-12 | (A) 3/7 INT. BACKSTAGE<br>Morgana, Chief Clown &<br>Ringmaster discuss what<br>is happening - they need<br>another act. Whizzkid<br>enters & asks for autograph.  | DAY 1   | RINGMASTER<br>MORGANA<br>CHIEF CLOWN<br>WHIZZKID<br><i>Hew (Dane) (m. Flaw)</i> |

- |       |     |                                                                                                                                                                                |            |                                                                                                                         |
|-------|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|-------------------------------------------------------------------------------------------------------------------------|
| 13.   | (A) | 3/8 INT. CORRIDOR<br>Captain & Mags are being escorted back to cage.                                                                                                           | S DAY 1    | CAPTAIN<br>MAGS<br>CLOWNS<br><i>Carl Paul Micky Alan</i>                                                                |
| 14-15 | (A) | 3/9 INT. VESTIBULE<br>Doctor sees the eye in crystal ball. Deadbeat approaches & Doctor hides. Deadbeat flinches from eye & runs off. Doctor follows.                          | DAY 1      | DOCTOR<br>DEADBEAT                                                                                                      |
| 16-18 | (B) | 3/10 INT. WORKSHOP<br>Bellboy discusses robots with Ace. He shows her small scale model of buried robot & gives her remote control unit. Bellboy gets upset about Flowerchild. | DAY 1      | ACE<br>BELLBOY<br>ROBOTS<br>JEFF + JOHN                                                                                 |
| 19-20 | (A) | 3/11 INT. CORRIDOR<br>Doctor continues to follow Deadbeat. He tries to talk to him. Deadbeat wants Doctor to follow him so he does.                                            | DAY 1      | DOCTOR<br>DEADBEAT                                                                                                      |
| 21.   | (A) | 3/12 INT. TENT SEATING<br>Morgana asks family to keep cool - another act is to follow.                                                                                         | DAY 1<br>M | FAMILY<br>MORGANA                                                                                                       |
| 22-23 | (A) | 3/13 INT. BACKSTAGE<br>Captain blames Mags for Doctor's escape. Chief Clown says that Captain is on next. Whizzkid introduces himself.                                         | DAY 1<br>S | CAPTAIN<br>MAGS<br>CHIEF CLOWN<br>WHIZZKID<br>CLOWNS<br><i>Carl Paul Micky Alan (Guns)</i><br><i>Hugh (Dance Floor)</i> |
| 24-26 | (H) | 3/14 INT. VESTIBULE<br>Morgana sees eye again & is scared. Ringmaster calms her down. Chief Clown orders Ringmaster back to ring. Crystal ball shows Doctor and Deadbeat.      | DAY 1<br>M | RINGMASTER<br>MORGANA<br>CHIEF CLOWN<br><i>Carl Paul Micky Alan</i>                                                     |



27. (A) 3/15 INT. CORRIDOR M DAY 1 DOCTOR  
Deadbeat leads Doctor  
onwards. DEADBEAT
- 28-29 (B) 3/16 INT. WORKSHOP DAY 1 ACE  
Bellboy reminisces about  
what circus used to be like. BELLBOY  
*Tell/John*
30. 3/17 INT. CORRIDOR DAY 1 CHIEF CLOWN  
Chief Clown & others  
come down corridor. CLOWNS  
*Carl Paul Micky Alan*
- 31-32 (B) 3/18 INT. WORKSHOP DAY 1 DOCTOR  
Someone is trying to get  
in. It is Deadbeat &  
Doctor. Bellboy remembers  
that Deadbeat used to be  
called Kingpin. ACE  
BELLBOY  
DEADBEAT  
*Tell/John*
- 33-36 (A) 3/19 INT. BACKSTAGE S. DAY 1 CAPTAIN  
Captain cons Whizzkid  
into going on instead of  
him. Mags tries to dissuade  
him, unsuccessfully. MAGS  
WHIZZKID  
RINGMASTER  
CLOWNS  
~~*Paul + Carl (Micky Alan)*~~  
*Micky Alan - Carl*
- 37-39 (B) 3/20 INT. WORKSHOP DAY 1 DOCTOR  
Bellboy explains how things  
have changed. Doctor  
realises that Deadbeat  
holds the answer. ACE  
BELLBOY  
DEADBEAT  
*Tell/John*
40. (B) 3/21 INT. STONE CHAMBER DAY 1  
The eye stares out of well.
41. (A) 3/22 INT. VESTIBULE M DAY 1 MORGANA  
The eye stares from  
the crystal ball.
42. (A) 3/23 INT. CORRIDOR DAY 1 CHIEF CLOWN  
Clowns follow passage  
taken previously by  
Doctor & Deadbeat. CLOWNS  
*Carl Paul Micky Alan*



43. (A) 3/24 INT. TENT SEATING DAY 1 FAMILY  
Family are still waiting. M 10 Clowns
44. (A) 3/25 INT. THE RING DAY 1 RINGMASTER  
Ringmaster introduces WHIZZKID  
Whizzkid into ring. CLOWNS (Juggling)  
Jeff Nicky (Curtain)
45. (A) 3/26 INT. BACKSTAGE DAY 1 CAPTAIN  
Mags confronts Captain MAGS  
about Whizzkid. S (Nicky + Jeff)
46. (A) 3/27 INT. TENT SEATING DAY 1 FAMILY  
Family hold up 3 O's. AM Clowns
47. (A) 3/28 INT. BACKSTAGE DAY 1 CAPTAIN  
Mags & Captain hear MAGS  
Whizzkid's screams. Nicky + Jeff  
Captain is unmoved.
48. 3/29 INT. RING DAY 1 RINGMASTER  
Ringmaster shows what S AM Clowns  
is left of Whizzkid. M
- 49-50 ✓ 3/30 INT. WORKSHOP DAY 1 DOCTOR  
Doctor & Ace leave with ACE  
Deadbeat to solve mystery. BELLBOY  
Bellboy remains to delay DEADBEAT  
robots from following. Jeff Brown
51. ✓ 3/31 INT. CORRIDOR by Workshop DAY 1 DOCTOR  
Doctor, Ace & Deadbeat ACE  
leave workshop, singing. DEADBEAT  
Jeff Brown
52. OB. 3/32 EXT. HIPPI SITE DAY 1 BUS CONDUCTOR  
Clowns return Bus Conductor 2 x CLOWNS  
to the bus. Jeff Brown
53. 3/33 INT. VESTIBULE DAY 1 MORGANA  
Morgana promises the M  
"eye" that there will  
be more acts.

54. 3/34 INT. STONE CORRIDOR DAY 1 DOCTOR  
Doctor & Ace take Deadbeat  
under archway with moon  
symbol. ACE  
DEADBEAT
55. 3/35 INT. BACKSTAGE DAY 1 CAPTAIN  
Captain tries to calm  
Mags down. MAGS  
(Nicky + Joffa)
56. 3/36 INT. CORRIDOR DAY 1 CHIEF CLOWN  
Chief Clown & others  
arrive at workshop. CLOWNS  
(Carl Paul (Maggie) (Alan))
- 57-59 3/37 INT. STONE CHAMBER DAY 1 DOCTOR  
Deadbeat tries to hold up  
his medallion to the well but  
collapses. Doctor realises  
that something missing from  
medallion, probably hidden at  
bus. ACE  
DEADBEAT
- 60-61 3/38 INT. WORKSHOP DAY 1 BELLBOY  
Chief Clown threatens  
Bellboy. He activates  
robots & they close in  
upon Bellboy. CHIEF CLOWN  
CLOWNS  
ROBOT CLOWNS  
(Carl Paul Nicky Alan)
- 62-63 3/39 INT. STONE CHAMBER DAY 1 DOCTOR  
Doctor decides to go back  
to ring whilst Ace &  
Deadbeat go to find  
missing piece. ACE  
DEADBEAT
64. 3/40 INT. TENT SEATING DAY 1 FAMILY  
Family continue to wait. M 100% Clowns  
(Carl Paul (Maggie) (Alan))
65. 3/41 INT. CORRIDOR DAY 1 DOCTOR  
Doctor gives himself up M 2 x CLOWNS  
Hans/Dave

66-67	(1) 3/42 INT. BACKSTAGE Doctor is returned to cage. Doctor suggests that he, Captain & Mags work together to survive ring.	DAY 1 M	DOCTOR CAPTAIN MAGS CLOWNS <i>Huw/Dave</i>
68.	OB. 3/43 EXT. CIRCUS SITE Ace & Deadbeat try to escape on Nord's bike but it's broken.	DAY 1	ACE DEADBEAT
69.	OB. 3/44 EXT. HIPPI SITE Bus Conductor is at wheel of bus.	DAY 1	BUS CONDUCTOR
70.	(1) 3/45 INT. CIRCUS RING Ringmaster introduces Doctor, Mags & Captain. Captain exchanges words with Ringmaster, then joins the others. <i>Band Clowns.</i>	DAY 1 M	DOCTOR CAPTAIN MAGS RINGMASTER FAMILY <i>10</i> CLOWNS
71.	(1) 3/46 INT. TENT SEATING Family stopped eating & are watching.	DAY 1 M	FAMILY <i>10 Clowns</i>
72-73	(1) 3/47 INT. CIRCUS RING Captain asks for a moon spotlight. It is trained on Mags & she begins to transform into werewolf.	DAY 1 M	DOCTOR CAPTAIN MAGS <i>10 Clowns</i>

STORYORDER - "THE GREATEST SHOW IN THE GALAXY" - Part Four

1. OPENING TITLES SEQUENCE (47")  
RECAP EPISODE 3
  
- 1-2 (A) 4/1 INT. CIRCUS RING DAY 1 DOCTOR  
Mag's transformation CAPTAIN  
completes. Captain cracks MAGS  
whip & Mags begins to RINGMASTER  
circle Doctor. Family stop FAMILY  
eating & watch. They score 9. CLOWNS
  
3. (OB.) 4/2 EXT. CIRCUS SITE DAY 1  
Tent lit up. We hear  
music, laughs, cheers.
  
- 4-5 (A) 4/3 INT. VESTIBULE DAY 1 MORGANA  
Morgana & Chief Clown CHIEF CLOWN  
see image of Ace & Deadbeat  
in crystal ball.
  
6. (OB.) 4/4 EXT. HIPPI SITE DAY 1 ACE  
Ace & Deadbeat arrive DEADBEAT  
at the bus.
  
- 7-8 (A) 4/5 INT. CIRCUS RING DAY 1 DOCTOR  
Family mesmerized. CAPTAIN  
Ringmaster pleased. MAGS  
Mags snarls at Doctor who RINGMASTER  
talks to Captain. FAMILY  
CLOWNS
  
9. 4/6 INT. TENT SEATING DAY 1 MORGANA  
Morgana & Chief Clown CHIEF CLOWN  
enter & watch act. FAMILY  
Little Girl's eyes glow CAPTAIN (V/O)  
strangely.
  
- 10-11 4/7 INT. THE RING DAY 1 DOCTOR  
Doctor & Captain CAPTAIN  
continue conversation MAGS  
whilst fending off Mags. FAMILY  
Doctor accuses Captain of CHIEF CLOWN  
being a bore. MORGANA



- 12-13      OB 4/8 EXT. HIPPY SITE      DAY 1      ACE  
Deadbeat lingers nervously.  
Ace searches for & finds  
metal box, as she climbs  
out of bus, Conductor  
stirs to life.  
DEADBEAT  
BUS CONDUCTOR
- 14-17      A 4/9 INT. THE RING      DAY 1      DOCTOR  
Mags cornered Doctor &  
about to pounce. Family  
stand, eyes glowing.  
Doctor calmly speaks to Mags  
& she hesitates. Captain  
turns up spotlight & orders  
her to attack. She turns on  
him & attacks Captain.  
CAPTAIN  
MAGS  
RINGMASTER  
FAMILY  
CHIEF CLOWN  
MORGANA  
10 CLOWNS  
Huw + Paul (Bandstand)  
Others Below
18.      1 4/10 INT. TENT SEATING      DAY 1      DOCTOR  
Morgana & Chief Clown  
continue to watch. Captain's  
screams end abruptly. Girl  
orders them to bring on  
another act.  
MORGANA  
CHIEF CLOWN  
FAMILY  
CAPTAIN (V/O)  
All Clowns
- 19-20      B 4/11 EXT. HIPPY SITE      DAY 1      ACE  
Ace tries to open box.  
Deadbeat notices Conductor  
but it grabs Ace from behind.  
Ace drops box & Conductor stands  
on it & it opens. Deadbeat  
mesmerized by contents of box.  
Ace's remote control unit knocked  
away by robot.  
DEADBEAT  
BUS CONDUCTOR
21.      A 4/12 INT. THE RING      DAY 1      DOCTOR  
Mags begins to transform  
back. Clowns carry Captain  
off. Doctor helps Mags &  
they make for exit.  
MAGS  
CAPTAIN (dead)  
AM CLOWNS  
Huw + Paul (Bandstand)  
Julian + Mags (Capt)  
Huw / Paul (Bandstand)
- 22-23      A 4/13 INT. TENT SEATING      DAY 1      DOCTOR  
Doctor & Mags push past  
Chief Clown who knocks  
into Morgana. Doctor &  
Mags escape. Family demand  
more.  
MAGS  
MORGANA  
CHIEF CLOWN  
RINGMASTER  
FAMILY  
All Clowns  
Huw + Paul (Bandstand)



24. (A) 4/14 INT. TENT CORRIDOR DAY 1 DOCTOR  
Doctor & Mags run down  
corridor towards vestibule.  
Mags nearly normal. MAGS
- 25-27 (A) 4/15 EXT. HIPPIY SITE DAY 1 ACE  
Ace losing to Conductor. DEADBEAT  
Deadbeat removes eyeball from BUS CONDUCTOR  
box, places it in medallion.  
Deadbeat regains senses & tells  
Ace how to deactivate robot.  
Ace gets free, robot explodes.  
Deadbeat says they must get  
back to circus.
- 28-30 (A) 4/16 INT. RING. DAY 1 MORGANA  
Family demand another RINGMASTER  
act. No-one left. Clowns CHIEF CLOWN  
wheel in 2 magic boxes. FAMILY  
Ringmaster & Morgana bundled  
into boxes. When re-opened  
they have gone. Chief Clown  
runs from ring. *PH CLOWNS*  
*Dave Hume, Jeff Micky (Binxen)*  
*Alan Paul Tudor Nicky (CH 1)*  
*JOHN / Carl (Band Stand)*  
*inside*
- 31-33 (A) 4/17 INT. VESTIBULE DAY 1 DOCTOR  
Doctor & Mags examine MAGS  
crystal ball which shows CHIEF CLOWN  
Family. Doctor decides he ~~2 x CLOWNS~~  
must return to ring. He ~~Chief Clown & Clowns~~  
sends Mags to fetch Ace & chase after Mags in a race  
Deadbeat. Chief Clown & to get medallion. Doctor  
Clowns chase after Mags in a race heads for ring.  
to get medallion. Doctor  
heads for ring. *Alan Paul Tudor / Nicky*  
*TADNEY*
34. (A) 4/18 EXT. CIRCUS SITE DAY 1 MAGS  
Mags runs up hill. Clowns CHIEF CLOWN  
start to follow but Chief 2 x CLOWNS  
Clown gestures them back &  
into hearse.
35. (A) 4/19 INT. CORRIDOR DAY 1 DOCTOR  
Doctor stands at entrance  
to ring, takes deep breath  
& lifts flap.

36.      OB. 4/20 EXT. COUNTRY ROAD      DAY 1      ACE  
Deadbeat & Ace running along  
road.      DEADBEAT
- 37-38      OB. 4/21 EXT. COUNTRY LANE      DAY 1      MAGS  
Mags bumps into stallslady,  
& runs on. Stallslady blocks  
road with cart & hearse  
swerves & crashes.      CHIEF CLOWN  
STALLSLADY  
2 x CLOWNS
39.      B 4/22 INT. THE CORRIDOR      DAY 1      DOCTOR  
Doctor lifts succession  
of flaps, then enters.
- 40-41      B 4/23 INT. ANCIENT CIRCUS      DAY 1      DOCTOR  
Doctor enters ancient ring      FAMILY  
& introduces himself to  
Gods of Ragnarok.
42.      OB. 4/24 EXT. COUNTRY ROAD      DAY 1      ACE  
Ace & Deadbeat running.      DEADBEAT  
They meet Mags who points      MAGS  
at hearse following.
43.      OB. 4/25 EXT. COUNTRY ROAD      DAY 1      "Hearse"  
Hearse speeding along.
- 44-45      OB. 4/26 EXT. COUNTRY ROAD      DAY 1      ACE  
Mags tells others that they must      DEADBEAT  
get medallion back. Ace      MAGS  
has idea & pulls remote control  
unit from pocket. They sprint off  
away from hearse.
- 46-48      B 4/27 INT. ANCIENT CIRCUS      DAY 1      DOCTOR  
Doctor berates the Gods.      FAMILY  
Gods silence him & demand  
to be entertained.

"THE GREATEST SHOW IN THE GALAXY"

- 5 -

49.	OB. 4/28 EXT. CLEARING Mags, Ace & Deadbeat arrive at buried robot - still asking to be released.	DAY 1	ACE DEADBEAT MAGS ROBOT HEAD
50-51	B 4/29 ANCIENT CIRCUS Doctor makes star entry & does juggling act. Gods cause explosion but Doctor continues calmly. He produces hankies from sleeves.	DAY 1	DOCTOR FAMILY
52-54	OB 4/30 EXT. CLEARING Clowns arrive. They are about to attack but Ace activates robot which destroys clowns.	DAY 1 Dusk?	ACE DEADBEAT MAGS CHIEF CLOWN 2 x CLOWNS
55.	B 4/31 INT. ANCIENT CIRCUS Doctor juggles, throws balls in air, they do not return. Gods make it rain & Doctor conjures up umbrella. Gods stop rain.	DAY 1	DOCTOR FAMILY
56.	OB. 4/32 EXT. CLEARING They all get in hearse. Deadbeat at wheel.	DAY 1 Dusk?	ACE DEADBEAT MAGS
57.	OB. 4/32 EXT. INSIDE HEARSE Driving along, Deadbeat hopes that Doctor will be strong enough.	DAY 1	ACE DEADBEAT MAGS
58.	B 4/34 INT. ANCIENT CIRCUS Doctor removes hat & throws it off left. He introduces next trick & hat enters right. Gods stare down.	DAY 1	DOCTOR FAMILY

59. (A) <sup>Int Vestibule</sup> OB. 4/35 EXT. CIRCUS SITE DAY 1 ACE  
Hearse arrives at circus. Dusk? MAGS  
Hellish noises from inside DEADBEAT  
They run down hill. In through vestibule. Capt (Dead)?
60. (B) 4/36 INT. ANCIENT CIRCUS DAY 1 DOCTOR  
Doctor doing escapology act FAMILY  
with scarf. Gods demand  
better entertainment. They  
stare at each other in battle  
of wills.
61. (A) 4/37 INT. CIRCUS RING DAY 1 ACE  
Ace, Mags & Deadbeat stand MAGS  
in same position as Doctor DEADBEAT  
in Ancient Circus - his  
place is empty. Decide to  
visit stone chamber - medallion  
begins to glow.
62. (B) 4/38 INT. ANCIENT CIRCUS DAY 1 DOCTOR  
"Girl" God senses something FAMILY  
tries to tell Father who  
ignores her. Doctor calls  
for their attention.
63. (A) 4/39 INT. VESTIBULE DAY 1 ACE  
Trio head to stone chamber CAPTAIN  
Flash hits stretcher with MAGS  
Captain on it. He gets up DEADBEAT  
& follows like a zombie.
64. (B) 4/40 INT. ANCIENT CIRCUS DAY 1 DOCTOR  
Doctor's act continues. FAMILY  
Metal shoots from floor.  
Doctor holds it in hand.
- 65-66 (B) 4/41 INT. STONE CHAMBER/CORRIDOR DAY 1 ACE  
Deadbeat hesitates in putting CAPTAIN  
medallion down well. Captain MAGS  
emerges from shadows & takes it. DEADBEAT
67. (B) 4/42 INT. ANCIENT CIRCUS DAY 1 DOCTOR  
Doctor shakes metal & it FAMILY  
becomes a sword.



- |       |                                                                                                                                                   |                |                                    |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------------|----------------|------------------------------------|
| 68.   | (B) 4/43 INT. STONE CHAMBER<br>Deadbeat doubled over in agony. Captain holds medallion which glows.                                               | DAY 1          | ACE<br>CAPTAIN<br>MAGS<br>DEADBEAT |
| 69.   | (B) 4/44 INT. ANCIENT CIRCUS<br>Doctor refuses to carry on with act despite orders from Gods.                                                     | DAY 1          | DOCTOR<br>FAMILY                   |
| 70.   | (B) 4/45 INT. STONE CHAMBER<br>Aces kicks Captain & medallion goes down well. Watch it disappear into vortex.                                     | DAY 1          | ACE<br>CAPTAIN<br>MAGS<br>DEADBEAT |
| 71.   | (B) 4/46 INT. ANCIENT CIRCUS<br>Medallion materialises on Doctor's sword - he raises it deflecting rays sent by Gods back to them. They fall/die. | DAY 1          | DOCTOR<br>FAMILY                   |
| 72.   | (B) 4/47 INT. STONE CHAMBER<br>Trio run from chamber as it shakes. Captain blocks path but collapses, finally dead. They exit.                    | DAY 1          | ACE<br>CAPTAIN<br>MAGS<br>DEADBEAT |
| 73.   | (A) 4/48 INT. VESTIBULE<br>Vestibule in flames - trio rush through to ring. Crystal ball explodes.                                                | DAY 1          | ACE<br>MAGS<br>DEADBEAT            |
| 74.   | (B) 4/49 INT. ANCIENT CIRCUS<br>Gods throne aflame. Doctor throws medallion into flames it explodes. He calmly exits.                             | DAY 1          | DOCTOR<br>FAMILY (dead)            |
| 75.   | (OB) 4/50 EXT. CIRCUS TENT<br>Circus tent on fire                                                                                                 | DAY 1<br>Dusk? |                                    |
| 76.   | (OB) 4/51 EXT. COUNTRY LANE<br>Stallslady, pulling cart, comments on circus & explosions.                                                         | DAY 1<br>Dusk? | STALLSLADY                         |
| 77-78 | (OB) 1/52 EXT. CIRCUS SITE<br>Survivors watch burning tent. Decide what they should do next.                                                      | DAY 1<br>Dusk? | DOCTOR<br>ACE<br>MAGS<br>DEADBEAT  |



ABC GRAMOPHONE LIBRARY

ADVISE NOTE

DATE: 16/06/88

REQ. NO. TCS131

\*\*\*\*\*

TO: ~~WELLY~~, DAVID

ENQUIRIES TO: TV GRAM LIBRARY

ADDRESS: 311 UNION HSE.

ADDRESS: 3044 TVE

\*\*\*\*\*

DEPT.: TV DRAMA, SERIES

TEL. NO.:

TEL. NO.:

PROG. NO.: 50 LDL K231 K

PROG. TITLE: DR. WHO

Please receive the attached records from your requisition as indicated. Items starred sent previously.

LABEL	PREFIX/SUFFIX	DESCRIPTION	DUE BACK
POLYDOR	104 676 <del>X</del>	MAX GREGER & HIS ORCHESTRA / DANCING A GOBO (REC.2)	16/07/88
HUNTERS MOON	HMP 0123 <del>X</del>	ALAN ETHERDEN: AN EVENING OF FAVOURITE VICTORIAN PIANO PIECES	16/07/88

Strand/Series Title				STUDIO INFORMATION			
Programme Title				Distribution		Denotes Recipient	
Episode/Sub. Title				Thro:		Room No. and Building	
Costing Number		Prod. Costing Wk(s)	Channel	House Manager		2	
Programme Identification Number		Studio		To:—		Tel. Centre OR	
				Senior Fireman		Lime Grove OR	
				Fire Pvntn. Officer		T.F.S. 573,33 Cav.Sq	
Production date(s)		Week(s)		Asst.(Co-Ord) S.M.Tel.		4044 T.C.	
				Floor Manager		4023 T.C.	
Filming/O.B. date(s)		Week(s)		Phil P. ...			
				Clive ...			
				Room No. / Building		Tel. Extn.	
				Department		File Copy	
Producer Director Designer						Date	

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?  
HAVE ARMOURERS BEEN CONSULTED ON b)?  
This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

a) Fire Hazards (including vehicles):  
Studio/Filming *MAGICIAN'S DOVE PAN - Uses small amount of lighter Petrol ignited then extinguished immediately with Lid. (18/6/88)*  
*Candle lit + Specimen lighter*

b) Firearms and Weapons *Sword (Blunted) (18/6/88)*  
Studio / Filming

c) Chemicals  
Studio / Filming

d) Gas and Water:  
Studio / Filming *Rain Effects (18/6/88) on small area*

e) Animals:  
Studio / Filming *Snake - Royal Python (2 1/2 feet long) - Supplied by Jansons (18/6/88)*

f) Special Equipment and Machinery for demonstration:  
Studio / Filming —  
(if heavy or large, indicate weight and dimensions)

g) Audience: Category and Number:  
Studio / Filming —

h) Other information (e.g. Disabled Contributors / Dangerous Action): *Part of set collapses (18/6/88)*  
Studio / Filming *Smoke Gun.*  
*Well with Bridge and Stunt Mattresses for Actor to fall into out of shot.*  
*KIRBY Rope suspended from Tent Hook on FRAME for Actor (Sydney McCoy) to Hang up into scene a Straggle Jacket to undo last piece (Ripped) as discussed*

House Managers	
Premises	Address
Tel. Centre	1271 T.C.
Lime Grove	SA6 LGS
T.F.S.	M104K.A.
Alexandra Palace	TG011AP.

Insert the relevant address in the distribution box. *E13ree.*

**DANGEROUS SUBSTANCES** (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)

FROM:

REQUISITION No.

TELEVISION GRAMOPHONE LIBRARY

Room 3044 T.C. Ext.

B 778

OVERDUE RECORDS:

Returned 5/8/88

Ordered by/ Producer	Lorraine Gelling	Production	Ds. Who
Room Number	304		
Building	Union Hse.	Programme Number	50/CLDL K231k
P.A.B.X.		Ordered by/ Producer	L.C.

The records below were renewed until

27.7.88 + 2 weeks.and are now overdue. Failure to return  
or renew will result in charges being levied.

TITLE &amp; ARTIST

PREFIX &amp; NUMBER

Circus Maud

KPM/1164

11219

DW/3543

13491

1 3035

RENEW UNTIL

# TELEVISION GRAMOPHONE LIBRARY

OVERDUE RECORDS

TG B 0778

27 July '88.

10.6

The records listed below are now overdue. Failure to return/renew will result in charges being levied in one month. All enquiries or requests for extensions should quote this form number and be made to Returns Section 2820/2757.

Please deliver to:

The records listed below are now overdue. Failure to return/renew will result in charges being levied in one month. All enquiries or requests for extensions should quote this form number and be made to Returns Section 2820/2757.		PRODUCTION	Dr. Wtlo.
Please deliver to:			
REQUISITIONED BY DESIGNATION		PROGRAMME NUMBER	50/LDL K 231K
ROOM NUMBER	304	PRODUCER	LOURAIN = TODDING
BUILDING	Union	DATE DUE BACK	9-7-58
PABX		ISSUE ASSISTANT	hick

[illegible]

From: June

Room No. & 7  
Building:

Tel.  
Ext.:

date:

DIARY

Subject: DR. WHO : GALAXY

To: John

cc. Alan. ✓

Proposed viewings with Alan Wareing

Episode 1 & 2 : Tuesday 12th July.

Episode 3 : Monday 18th July

Episode 4 : Friday 22nd July  
(afternoon) (John to view it  
first in morning).



18th July 1988

To Head of BBC Records, BBC Enterprises.

cc. Head of Copyright, Television, John Nathan Turner, Stephen Wyatt.

Dear Sir,

I have recently been working on the forthcoming 'Doctor Who' story "The Greatest Show in the Galaxy", scripted by Stephen Wyatt and produced by John Nathan Turner, for which I am composing the incidental music.

As an adjunct to this involvement I have produced a demo of a song entitled "The Psychic Circus", which was inspired by the plot of "Greatest Show". The song itself was written by Christopher Guard, a member of the cast, and the demo features not only myself and Mr. Guard, but also other cast members.

We would like to investigate the possibility of releasing this record as a kind of spin-off to the 'Doctor who' story and wondered if you would be interested? I must stress that the record is totally separate from the TV series and is not featured, in any way, in the programme. For this reason I suspect that BBC Records would not be interested but as 'Dr. Who', and the concept of "Greatest Show" is alluded to in the song (and one line of dialogue is quoted) we would be grateful if we could have your permission to proceed elsewhere.

John Nathan Turner has heard the demo, loves it, and has given his blessing to the project.

Obviously if we are to get a record released in time to coincide with the TV transmission (September/October) we will have to get our skates on !

I look forward to hearing from you in the very near future.

yours faithfully,

Mark Ayres

MARK AYRES

John Nathan-Turner, Producer, DOCTOR WHO

304 Union

8th August 1988

MARK AYRES

MaggiesAnson

c.c. Music Copyright  
June Collins

Further to my memo of 26th April, I'm happy with Mark Ayres's music, so I would like him to compose and execute all 4 episodes of Doctor Who, 7J, 'The Greatest Show in the Galaxy'. He is already booked for episodes 1 and 2).

Please deal direct. His address is  
Tel:

JOHN NATHAN-TURNER

**From:** John Nathan-Turner, Producer, DOCTOR WHO

**Room No. &  
Building:**

304 Union

**Tel.  
Ext.:**

**date:** 10th August 1988

**Subject:** WRITERS ATTENDANCE FEE

**To:** Television Accounts (Artistes Payments)  
through Finance Clerk, Drama Series/Serials

Would you please pay the following attendance fee:

PAYEE'S NAME & ADDRESS

Stephen Wyatt

DATES OF ATTENDANCE:

6, 16, 17, 18, 27 May

8, 9, 10 June 1988

FEE DUE:

(£ per attendance)

£

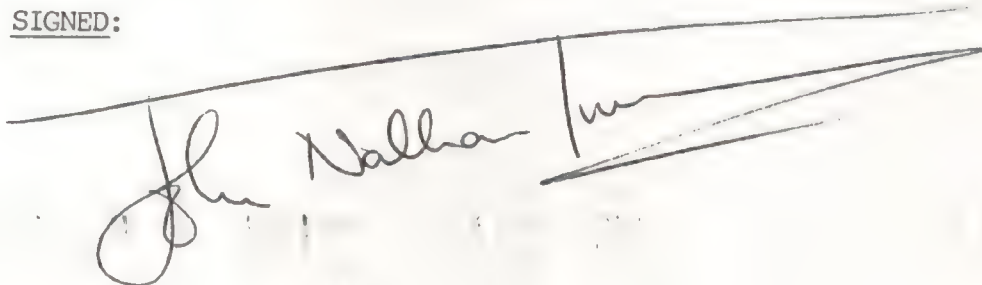
PROGRAMME: DOCTOR WHO: THE GREATEST SHOW IN THE GALAXY: 7J

PROGRAMME NO: 50/LDL K 231K

NOMINAL CODE

106

SIGNED:

A handwritten signature in dark ink, appearing to read 'John Nathan-Turner', is written over a horizontal line. The signature is stylized with a large 'J' and a long horizontal stroke.



BRITISH BROADCASTING CORPORATION

BROADCASTING HOUSE LONDON W1A 1AA

TELEPHONE

TELEX:

TELEGRAMS AND CABLES: BROADCASTS LONDON TELEX

Ref: 01/CT/CJ

Tel. M. 1. (V)

Ext:

15th August 1988

Dear Mr Ayres

We should like to commission you  
to write the incidental music ~~and opening and closing music~~ for our programme  
"DR WHO" Programme Number: 50/LDL K 231K Episode 3 & 4

For this contribution I suggest the following fee(s):

- (a) (n/a) for the opening and closing music  
(b) £ per minute for the incidental music

to cover composition, scoring and the right to record ~~and to use~~ this music  
as desired in connection with the programme/s and ancillary promotion and  
publicity for (i) world television (both broadcast and cable) (ii) world  
showing to non-paying audiences, and (iii) world home video subject to  
payment of such royalties at the appropriate rate published by the  
Mechanical Copyright Protection Society Limited for home video usage of  
music as may be in force at the time of distribution.

If you find these terms acceptable, would you please sign and return  
the enclosed duplicate of this letter.

The BBC has appointed EMI Music Publishing Limited as its licensee to  
exploit musical compositions that are acquired by the BBC. Therefore the BBC  
may wish to acquire the copyright in the work commissioned by this contract  
and if you are agreeable to this in principle would you please indicate  
accordingly below. If the BBC does wish to acquire the copyright you will  
shortly be hearing from EMI Music Publishing Limited, who have been appointed  
as the BBC's agents, to negotiate suitable terms.

Mr Mark Ayres

Yours sincerely

Claire Jarvis  
Senior Assistant Music Copyright

I accept the terms and conditions hereinabove:

Signed ..... Date 17-08-88.....

I would be prepared to assign the copyright in the work commissioned by this  
contract if mutually satisfactory terms can be agreed.

Sign again here (if appropriate) .....X.....

**From:** June Collins, Production Associate, DOCTOR WHO

Room No. &  
Building 205 Union

Tel.  
Ext.

date 19th August 1988

**Subject:** SYPHER DATES - GREATEST SHOW IN THE GALAXY

**To:** Alan Wareing  
Scott Talbot  
Dick Mills  
Mark Ayres  
John Nathan-Turner  
Hilary Barrett

This is to confirm that some sypher dates for 7J "The Greatest Show in the Galaxy" have changed.

Episode 3 is now Sunday 28th August and Monday 29th August  
(+ completion of 2).

Episode 4 is now Thursday 22nd September and Friday 23rd September.

*June*

JUNE COLLINS

*DIARY*



**From:** CLAIRE JARVIS  
Room No &  
Building 309 BENTINCK HOUSE

Tel.  
Ext.

date: 24TH AUGUST 1988

**Subject:** DR WHO

**To:** JOHN NATHAN-TURNER

MR MARK AYRES has now signed the music copyright contract(s) in respect of the above programme (see attached). Please inform us as soon as the work is completed (giving the duration of incidental music where appropriate) so that the necessary payment can be made.

N.B. (i) If a contributor is writing incidental music for more than one episode, please send total durations for individual episodes to Music Copyright AS SOON AS THEY ARE KNOWN.

(ii) Incidental music durations must relate to the WRITTEN (not the recorded or broadcast) duration.

DOCTOR WHO. 7J. THE GREATEST SHOW IN THE GALAXYIncidental Music by Mark AyresEPISODE 1 Cue Sheet

1m1 00.49.00 Ringmaster's Entrance (Featured) (12")  
 1m2 01.29.10 Link to TARDIS interior (7")  
 1m3 01.---.--- Rap Track (Scene 1 - Featured) (37")  
 1m4 01.47.03 Word lands, Satellite materialises and moves to console (54")  
 1m5 02.41.02 Satellite commercial (Featured) (28")  
 1m6 03.22.10 Ace Remembers Clowns, Satellite talks, bellboy and Flowerchild  
 Hearse (2'35")  
 1m7 06.25.15 Doc and Ace approach stall, Word. (19")  
 1m8 07.06.11 Bellboy and Flowerchild (the sad bit !) (1'17")  
 1m9 08.53.15 Bellboy, Flowerchild reaches bus (37")  
 1m10 09.38.16 Word approaches stall (28")  
 1m11 10.33.10 Stallslady talks about Circus (47")  
 1m12 11.38.00 Word reax, Flowerchild attacked (34")  
 1m13 12.06.13 Doctor and Ace, Captain and Mags, Circus (Word) (1'50")  
 1m14 14.40.02 The Robot Attacks (1'04")  
 1m15 15.47.02 Whizzkid lands, bellboy captured (1'07")  
 1m16 16.51.00 Doctor and Co. at bus (1'39")  
 1m17 19.44.16 Ace finds earring, they leave for circus (1'08")  
 1m18 21.20.15 The Stallslady's race falls ! (4")  
 1m19 21.47.05 Doc and Ace approach circus (7")  
 1m19a 22.14.00 bellboy Tortured (Drum beat) (22")  
 1m19b 23.03.06 End of episode (13")

DOCTOR WHO. 7J. THE GREATEST SHOW IN THE GALAXYIncidental Music by Mark AyresEPISODE 2 Cue Sheet

- episode reprise (repeat 1m19a and 1m19b)

2m1 01.47.22 Clown (15")

2m2 02.42.19 Ace sees Clown (7")

2m3 03.02.03 Doc sees kites, Card, Stretcher (30")

2m4 04.17.01 Doc and Ace leave Vestibule (28")

(no 2m5 - circus music)

2m6 06.44.02 Memorial Stones (9")

2m6a 07.07.14 Robot opened and back flips (9") (featured)

2m7 07.24.06 Doctor picked out, Ace escapes, backstage (1'30")

2m8 09.14.14 Trapped in cage, Ace hides (45")

2m9 10.13.05 Mags (6")

2m10 10.36.24 Deadbeat (24")

2m11 11.17.00 Ace behind kites, Nord and Deadbeat (15")

2m12 11.54.00 Captain tricks Nord, Doctor given clubs (1'10")

2m13 13.08.23 Vestibule, Ace Discovered (1'39")

2m14 14.58.18 Ace and bellboy, Nord taken out, Ace and Bellboy (1'25")

2m15 16.19.01 Drumroll (featured) (5")

2m15a 16.30.00 Nora lifts weights- drumroll (featured) (9")

2m16 16.49.16 Death of Nord (45")

2m17 17.54.00 Ace, Doc and Mags (36")

2m18 18.25.05 Ringmaster - Drumroll (featured) (6")

2m19 18.46.20 Whizzkid Picked out, backstage. (1'24")

2m20 20.09.13 Captain, Stone Arch, workshop (1'49")

2m21 22.10.00 Well, end of ep. (1'05")

Rap Track Scene 11 (featured) (43")

Rap Track Scene 33 (featured) (22")

DOCTOR WHO. 7J. THE GREATEST SHOW IN THE GALAXY

Incidental Music by Mark Ayres

Episode 3 Cue Sheet

3m1 00.47.07 Stone Passage, Ace attacked (2'15")  
3m2 02.56.13 Doc escapes, Ace and bellboy (2'11")  
3m3 05.41.10 Model Robot, Capt and whizzkid (2'40")  
3m4 08.22.20 Vestibule, Ace and bellboy (1'33")  
3m5 09.53.07 Ace and Bellboy, Doc and Deadbeat arrive (1'46")  
3m6 12.37.10 Capt tricks Whizzkid (30")  
3m7 13.50.00 Doc and bellboy, Deadbeat, Family (45")  
3m8 14.52.00 Death of Whizzkid (56")  
3m9 16.24.21 Death of Bellboy (2'00")  
3m10 18.17.20 Stone passage and well (1'03")  
3m11 19.33.00 Capt and Mags, Stone Passage, Doc returns (2'08")  
3m12 22.00.04 Trio into ring, end of ep. (1'26")  
Rap Track Scene 25 (featured) (21")  
Rap Track Scene 45 (featured) (17")

Total: 19.51

31st August 1988

Dear Lorraine,

Please find enclosed cue sheets for episodes 1-3 of 'The Greatest Show in the Galaxy'. There's a separate sheet for each episode plus a fourth sheet with details of the three 'generic' Circus tracks (complete with silly titles !) which are scattered throughout all four eps.

As you will see, there is a lot of music. A few seconds were in fact not used in ep. 1 when we did the mix, but all the music for eps. 2 and 3 has been used except ep. 2, cue 2m6, which was just a 'spot' for the memorial stones.

No doubt you'll have great fun when logging the eps. for the PRS return as there are many cases (ep. 2 especially) when incidental music is mixed on top of the featured Circus music.

Have fun. If there are any problems don't hesitate to get in touch.

best wishes,

Mark.

MARK AYRES



**From:** Lorraine Godding, Production Secretary, DOCTOR WHO

**Room No. &**

**Buildings:**

304 Union

**Tel.**

**Ext:**

**date:**

20th September 1988

**Subject:** MARK AYRES: INCIDENTAL MUSIC FOR DR WHO: THE GREATEST SHOW IN THE GALAXY

**To:** Music Copyright, 425, 16 Lang ST  
c.c. June Collins

Please would you arrange payment to Mark Ayres for incidental music he has composed for Doctor Who: 7J: 'The Greatest Show in the Galaxy':

Episode 1: 16 minutes 29 seconds

Episode 2: 15 minutes 53 seconds

*Lorraine Godding*

Lorraine Godding  
(for Alan Wareing)

(episodes 3 & 4 to follow)

*(Duration of what was composed)*

John Nathan-Turner, Production "Doctor Who"

U304, Union House

12th October 1988

"DOCTOR WHO"

Alex Todd

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon. The Greatest Show in the Galaxy" starts TX on Wednesday, 7th December.

JOHN NATHAN-TURNER

**From:** John Nathan-Turner, Producer, "Doctor Who"

Room No. &  
Building

U304, Union House

Tel.  
Ext.

date: 12th October 1988

**Subject:** "DOCTOR WHO"

**To:** Dave Chapman

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.

A handwritten signature in dark ink, appearing to be 'JNT', with a long horizontal stroke extending to the right.

JOHN NATHAN-TURNER

**From:** John Nathan-Turner, Producer, "Doctor Who"

Room No. &  
Building:

U304, Union House

Tel.  
Ext.:

date: 12th October 1988

**Subject:** "DOCTOR WHO"

**To:** Richard Wilson

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.

A handwritten signature in dark ink, appearing to be 'JNT', with a large, sweeping flourish extending to the right.

JOHN NATHAN-TURNER

**From:** John Nathan-Turner, Producer, "Doctor Who"

Room No. &  
Building:

U304, Union House

Tel.  
Ext.:

date: 12th October 1988

**Subject:** "DOCTOR WHO"

**To:** Don Babbage

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.

A handwritten signature in dark ink, appearing to be 'JNT', with a long horizontal stroke extending to the right.

JOHN NATHAN-TURNER



**From:** John Nathan-Turner, Producer, "Doctor Who"

Room No. &  
Building:

U304, Union House

Tel.  
Ext.:

date: 12th October 1988

**Subject:** "DOCTOR WHO"

**To:** Alec Wheal

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.



JOHN NATHAN-TURNER

**From:** Lorraine Godding, Production Secretary, DOCTOR WHO

**Room No. &**

**Building:**

304 Union

**Tel.**

**Ext:**

**date:**

14th October 1988

**Subject:** MARK AYRES: INCIDENTAL MUSIC : THE GREATEST SHOW IN THE GALAXY

**To:** Music Copyright, 425, 16 Lang St  
c.c. June Collins

Please would you arrange payment to Mark Ayres for incidental music he has composed for Doctor Who: 7J: 'The Greatest Show in the Galaxy'\*

Episode 3: 19 minutes 51 seconds .

*Lorraine Godding*

Lorraine Godding  
(for Alan Wareing)

Strand/Series Title		DOCTOR WHO		FIRST TRANSMISSION FORM: Films and Recorded Programmes				
Programme Title		Greatest Show in the Galaxy		Distribution		Denotes Recipient		No of Cop
Episode/ Sub. Title		Episode One		To:—		Room No. and Building		
Costing Number		50/LDL K231K		PRESENTATION DESK (Tel.Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)		4091 T.C.		2
Programme Identificat'n Number		LDL K231K/72X		Dept. Manager: (White) Manager S/S		404 Threshold		1
Spool Nos. in TX Seq.		H114427						
TX Date		Week(s)		Mono/Colour		Channel		
14.12.88		50		COLOUR		BBC1		
				File copy (White)				1
Person now Responsible				Room No.		Building		
JOHN NATHAN-TURNER				303		Union		
						Tel. Extn.		
						Home Tel No.		

OPENING

1. For identification purposes, give take no. if there is more than one take of a recorded programme, plus details of opening shots (vision and sound) and state if and when sub-title is shown.

Starts music & exploding stars fx. Pans L to revolving blue globe. Rotating bubble & tardis forms by 21". Doctor's face emerges & forms by 31". Letters of titles tumble forwards & form WHO by 40". At 41" S/I THE GREATEST SHOW IN THE GALAXY by STEPHEN WYATT. At 46" mix to white. Fade up at 47" to H/A circus ring. Ringmaster enters. Dialogue "Now welcome TIMING This information is VITAL and is used to cue the next programme-folks!" at 1'02"

2. Duration of programme timed on V.T. machine/film footage counter 24'23"  
timed on stop watch 24'23"  
3. Duration of end sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME) 1'09"

CLOSING

4. Wording of FIRST closing caption: The Doctor  
SYLVESTER McCOY  
5. Wording of FINAL closing caption: Doctor WHO  
Director  
ALAN WAREING  
6. If programme does not end with the fade down of the final credit give details C BBC 1988  
Closing music begins over final programme picture.

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, whether the next programme is trailed (if so give details), etc.

We would prefer no verbal trails during the closing theme.  
If any are applicable, could they be done at the end of the completed programme.

Before transmission Presentation must have ALL details asked for on this form. The Programme identification number with its final Production code AND TX version code must also be correctly documented in operational areas: last minute details may be telephoned through, see overleaf for contacts.

Signed John Nathan-Turner Checked by person now responsible John Nathan-Turner  
Date 31/10/88

## Clearing Up Downside

- 1) ✓ Clear out Rubbish
- 2) ✓ File Schedules + Scripts with programme completed editing.
- 3) ✓ Check Artists times given to P.A.
- 4) ✓ Check Continuity Props handed back to Producer's Office for next Dr Who story. [In this case give directly to Lynne at Helen + Paul Producer Office we have done so.]
- 5) ✓ Transport or check Alex has Media Kit (from website) for Electronic Media Monday/Tuesday 20/21 June. Now in Prod. Office
- 6) ✓ Collect Magic Items - give to Producer for future use (they have been purchased by programme)
- 7) ✓ Keep Jeff Darch's Duvet Pen + Special Lighter in Office ready to send by Messenger on Friday to Jeff Darch. (Jeff will phone office Friday Morning with his whereabouts.)
- 8) ✓ Check which Track of Narcissus has used and clear <sup>USE - MP3</sup> DECCA <sup>1940s</sup> Copyright - Return 'dead' discs to Gram Library.
- 9) ✓ Check all payments made or promised -
  - ↳ = Brian Andros for Title Page
  - ↳ Kirby's Flying Ballet for 1st Studio and Contracted for 2nd Studio - See Suzanne/Facilities Unit
- 10) ✓ Extra costs of Action Properties (OB + 1st Studio + 2nd Studio) give to June (early evening)
- 11) ✓ Check if Vehicle Pursuits payment being made with Bob after their enquiry.
- 12) ✓ All FDP Forms to date
- 13) ✓ All TnD for OB + Etoile - Copy to Alex.
- 14) ✓ Contacts into own Contact book for Future reference
- 15) ✓ Return 30 clubs to Props (Hired) After Electronics Visit June.

Mr H Ayres,

4th November 1988

Dear Mark,

Thank you so much for the superb music you supplied for  
"The Greatest Show in the Galaxy". Alan and I are both  
delighted with the end results.

Best wishes.

JOHN NATHAN-TURNER  
Producer  
"DOCTOR WHO"



File

8th November 1988

Dear John,

Many thanks for your kind note of the 4th November. I'm pleased that you are happy with "The Greatest Snow in the Galaxy". Personally I found it great fun and very rewarding to work on and I am grateful to you for giving me the opportunity.

I hope that you'll feel able to commission me again sometime..!

Once again, many thanks. It looks like being a highly successful 25th anniversary !

yours sincerely,

Mark.

MARK AYRES

Mr A Wareing,

10th November 1988

Dear Alan,

Thank you for a superb 4-part "Doctor Who". "The Greatest Show" is excellent and Ep 4 is my favourite episode of the season.

I'm only sorry that we had such difficulties, what with car parks, tents and more changes of staff than War and Peace! However the end results reveal none of this. It is a veritable triumph. I do hope you can join us again next year, when you should get the intended facilities. Thank you again.

My love to Erica.

Yours

JOHN NATHAN-TURNER

Producer

"DOCTOR WHO"

PS: Hilary (Ext ) is copying tapes for you but the first attempt was not very good quality.

Strand/Series Title				FIRST TRANSMISSION FORM: Films and Recorded Programmes			
DOCTOR WHO				Distribution			
Programme Title: Greatest Show in the Galaxy				Denotes Recipient			
Episode/Sub. Title: Episode Two				To: -		Room No. and Building	
Costing Number: 50/LDL K232E				PRESENTATION DESK (Tel. Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)		4091 T.C.	
Programme Identification Number: LDL K232E/72X				Dept. Manager: (White) Manager S/S		404 Threshold	
Spool Nos. in TX Seq. H109837							
TX Date: 21.12.88		Week(s): 51		Mono/Colour: COLOUR		Channel: BBC1	
				File copy (White)			
Person now Responsible: JOHN NATHAN-TURNER				Room No.: 303		Building: Union	
				Tel. Extn.		Home Tel. No.	

## OPENING

1. For identification purposes, give take no. if there is more than one take of a recorded programme, plus details of opening shots (vision and sound) and state if and when sub-title is shown.

Starts music & exploding stars fx. Pans L to revolving blue globe. Rotating bubble & tardis forms by 21". Doctor's face emerges & forms by 31". Letters of titles tumble forwards & form WHO by 40". At 41" S/I THE GREATEST SHOW IN THE GALAXY by STEPHEN WYATT. At 46" mix to white. Fade up at 48" to ML2S MAGS/CAPTAIN coming through curtains (no dialogue until 1'11" - Doctor: "Listen they're all having a good time")

**TIMING** This information is VITAL and is used to cue the next programme.

2. Duration of programme timed on V.T. machine/film footage counter

24'20"

timed on stop watch

24'20"

3. Duration of end sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)

1'09"

## CLOSING

The Doctor  
SYLVESTER McCOY

4. Wording of FIRST closing caption:

5. Wording of FINAL closing caption: Doctor WHO  
Director  
ALAN WAREING

6. If programme does not end with the fade down of the final credit give details

Closing music begins over final programme picture.

- REMARKS** To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, whether the next programme is trailed (if so give details), etc.

We would prefer no verbal trails during the closing theme. If any are applicable, could they be done at the end of the completed programme.

I would be grateful if the trail for the "World of Doctor Who" at Tooley Street, London, could be mentioned. See correspondence from BBC Enterprises for correct wording.

Before transmission Presentation must have ALL details asked for on this form. The Programme identification number with its final Production code AND TX version code must also be correctly documented in operational areas: last minute details may be telephoned through, see overleaf for contacts.

Signed ..... Checked by person now responsible .....

Date 14/11/83

Strand/Series Title <b>DOCTOR WHO</b>				<b>FIRST TRANSMISSION FORM:</b> Films and Recorded Programmes			
Programme Title <b>Greatest Show in the Galaxy</b>				Distribution		Denotes Recipient <input checked="" type="checkbox"/>	
Episode/Sub. Title <b>Episode Three</b>				To:—		Room No. and Building <input checked="" type="checkbox"/>	
Costing Number <b>50/LDL K233Y</b>		16mm 35mm 1" 2" <input checked="" type="checkbox"/>		PRESENTATION DESK (Tel. Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)		<b>4091 T.C.</b>	
Programme Identification Number <b>LDL K233Y/72X</b>				Dept. Manager: (White) <b>Manager S/S</b>		<b>404 Threshold</b>	
Spool Nos. in TX Seq. <b>H103344</b>							
TX Date <b>28.12.88</b>		Week(s) <b>52</b>		Mono/Colour <b>COLOUR</b>		Channel <b>BBC1</b>	
Person now Responsible <b>JOHN NATHAN-TURNER</b>				Room No. <b>303</b>		Building <b>Threshold</b>	
				Tel. Extn.		Home Tel. No.	
				File copy (White)		<input checked="" type="checkbox"/>	

## OPENING

1. For identification purposes, give take no. if there is more than one take of a recorded programme, plus details of opening shots (vision and sound) and state if and when sub-title is shown.

Starts music & exploding stars fx. Pans L to revolving blue globe. Rotating bubble & tardis forms by 21". Doctor's face emerges & forms by 31". Letters of titles tumble forwards & form WHO by 40". At 41" S/I THE GREATEST SHOW IN THE GALAXY by STEPHEN WYATT. At 46" mix to white. Fade up at 47" to Mags by well. Dialogue "It's weird. I don't understand" at 50"

**TIMING** This information is VITAL and is used to cue the next programme.

2. Duration of programme timed on V.T. machine/film footage counter

24'30"

timed on stop watch

24'30"

3. Duration of end sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)

1'09"

## CLOSING

4. Wording of FIRST closing caption: **SYLVESTER McCOY**

5. Wording of FINAL closing caption: **DOCTOR WHO**

6. If programme does not end with the fade down of the final credit give details

**C BBC 1988**

Closing music begins over final programme picture.

**REMARKS** To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, whether the next programme is trailed (if so give details), etc.

We would prefer no verbal trails during the closing theme. If any are applicable, could they be done at the end of the completed programme. I would be grateful if the trail for "The World of Doctor Who" at Tooley Street, London, could be mentioned. See correspondence from BBC Enterprises for correct wording.

Before transmission Presentation must have ALL details asked for on this form. The Programme identification number with its final Production code AND TX version code must also be correctly documented in operational areas: last minute details may be telephoned through, see overleaf for contacts.

Signed John Nathan-Turner Checked by person now responsible

Date 14/1/88



strand/Series title				DOCTOR WHO 7J				FIRST TRANSMISSION FORM: Films and Recorded Programmes					
programme title				GREATEST SHOW IN THE GALAXY				Distribution		Denotes Recipient		No of Cop	
episode/sub. Title				Part Four				To:—		Room No. and Building			
posting number				Gauge				PRESENTATION DESK (Tel. Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)		4088 T.C.		2	
programme identification number				50/LDL/K234S/72X				Dept. Org.: (White) Man. Series/Serials		T401		1	
pool Nos. in TX Seq.				H112445				John Nathan-Turner		U306		✓	
TX Date		Week(s)		Mono/Colour		Channel		File copy (White)				1	
4.1.1989		1		Colour		One							
Person now Responsible						Room No.		Building		Tel. Extn.		Home Tel. No.	
John Nathan-Turner						304		Union House					

## OPENING

- For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown  
 Doctor Who opening title sequence with music: Exploding stars FX, blue galaxy with TARDIS in rotating bubble, it recedes & The Doctor's face emerges; letters of title tumble forward: DR. WHO at 40": GREATEST SHOW IN THE GALAXY by STEPHEN WYATT at 41": PART FOUR at 52"

## TIMING

- Duration of programme timed on V.T. machine/film footage counter   
 timed on stop watch 24'24"
- Duration of and sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)  
 This information is VITAL and is used to cue the next programme. 1'10"

## CLOSING

- Wording of FIRST closing caption: The Doctor  
SYLVESTER McCOY
  - Wording of FINAL closing caption: Director  
ALAN WAREING  
C. BBC 1988
- If programme does not end with the fade down of the final credit give details .....
- .....
- .....

**REMARKS** To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

We would prefer no verbal trails during the closing theme.  
 If any are applicable, could they be done at the end of the completed programme.

I would be grateful if the trail for "The World of Doctor Who" at Tooley Street, London, could be mentioned. See Correspondence from BBC Enterprises for correct working.

Before transmission must have ALL details entered on this form. Programme identification number, with AND TX version details must also be entered in appropriate areas; last minute details may be telephoned through.



John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

17th November 1988

"DOCTOR WHO"

Scott Talbot

Thank you for all your hard work on this season's  
"Doctor Who". I think it is a season that will  
please many people and I don't wish to under-  
estimate your contribution.

JOHN NATHAN-TURNER

John Nathan-Turner, Producer, "Doctor Who"

J304, Union House

17th November 1988

"DOCTOR WHO"

Mike Weaver

Thankkyu for all your hard work on this season's  
"Doctor Who". I think it is a season that will  
please many people and I don't wish to under  
estimate your contribution.

JOHN NATHAN-TURNER

John Nathan-Turner, Producer, "Doctor Who"

11.11.1988

11.11.1988

"DOCTOR WHO"

Dick Mills

Thank you for all your hard work on this season's "Doctor Who". I think it is a season that will please many people and I do not wish to underestimate your contribution.

JOHN NATHAN-TURNER



John Nathan-Turner  
Union House Room 304  
Tel.

---

Dear

"THE GREATEST SHOW IN THE GALAXY" by Stephen Wyatt

Directed by Alan Wareing

Will be transmitted on BBC1 as follows:

Episode 1: Wednesday, 14th December, 7.35pm  
Episode 2: Wednesday, 21st December, 7.35pm  
Episode 3: Wednesday, 28th December, 7.35pm  
Episode 4: Wednesday, 4th January, 7.35pm

JOHN NATHAN-TURNER  
Producer  
"DOCTOR WHO"



## SILVER NEMESIS RECAPS

### EPISODE 2 (30 NOV.)

Lady Peinforte, Colonel DeFlores and the Doctor and Ace are all fighting for control of a mysterious comet that has crashed to earth. But another interested party has just arrived.

### EPISODE 3 (7 DEC.)

The Cybermen have taken control of the statue of Nemesis. But DeFlores and Lady Peinforte are still in the game--and so are the Doctor and Ace.

## GREATEST SHOW RECAPS

### EPISODE 2 (21 DEC.)

The Captain and Mags have been lured into the Psychic Circus and the Doctor and Ace are about to join them.

### EPISODE 3 (28 DEC.)

The Chief clown has trapped Ace in the workshop while Mags and the Doctor try to solve the mystery of the Psychic Circus.

### EPISODE 4 (4 JAN)

The Doctor has been sent into the ring of the Psychic Circus and he's about to discover a disturbing new fact about Mags.

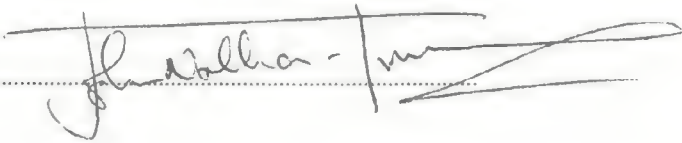


Strand/Series Title		DOCTOR WHO 7J				TRANSMISSION CODE AUTHORIZATION (V.T.) (FORMERLY VERSION DEFINITION FORM)				
Programme Title		GREATEST SHOW IN THE GALAXY				Distribution		Denotes Recipient		No of Cop
Episode/Sub. Title		Episode One				To:		Room No. and Building		
Costing Number		50/LDL K231K				VT Operations		B018 T.C.		1
Programme Identificat'n Number		LDL/ K231K/72X				Dept. Org.: (White)		*		1
						File copy (White)				1
Person now Responsible		Room No.		Building		Tel. Extn.		Date		
JOHN NATHAN-TURNER		304		UNION HOUSE						

The complete programme for transmission is under the following Core Number/Production Code. Please add the Transmission Code as shown below:

CORE	/	P.C.	/	TX CODE
(e.g. LCH A234Q)	/		/	
-LDL K231K	/	72	/	X

(The Transmission Code is normally X. Editorially different versions may be authorised by use of 2X, 3X etc.)

Signature: 

Additional information (if known):-

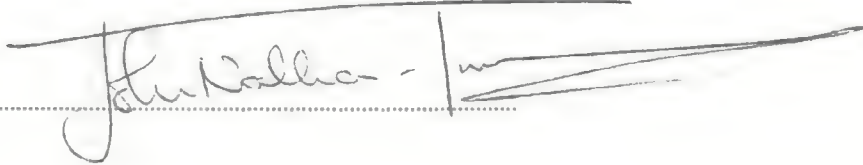
- Spools: 1) H114427
- 2)
- 3)

Strand/Series Title		DOCTOR WHO 7J		TRANSMISSION CODE AUTHORIZATION (V.T.) (FORMERLY VERSION DEFINITION FORM)				
Programme Title		GREATEST SHOW IN THE GALAXY		Distribution		Denotes Recipient		No of Cop
Episode/Sub. Title		Episode Two		To:		Room No. and Building		
Costing Number		50/LDL K232E		VT Operations		B018 T.C.		1
Programme Identificat'n Number		LDL K23 <sup>2</sup> E/72X		Dept. Org.: (White)		*		1
		File copy (White)						1
Person now Responsible		Room No.		Building		Tel. Extn.		Date
JOHN NATHAN-TURNER		304		UNION HOUSE				

The complete programme for transmission is under the following Core Number/Production Code. Please add the Transmission Code as shown below:

CORE	/	P.C.	/	TX CODE
(e.g. LCH A234Q)	/		/	
LDL K232E	/	72	/	X
.....				

(The Transmission Code is normally X. Editorially different versions may be authorised by use of 2X, 3X etc.)

Signature: 

Additional information (if known):-

- Spools: 1) H109837
- 2)
- 3)

Strand/Series Title		DOCTOR WHO 7J		TRANSMISSION CODE AUTHORIZATION (V.T.) (FORMERLY VERSION DEFINITION FORM)			
Programme Title		GREATEST SHOW IN THE GALAXY		Distribution		Denotes Recipient	
Episode/Sub. Title		Episode Three		To:		Room No. and Building	
Costing Number		50/LDL K233Y		VT Operations		B018 T.C.	
Programme Identificat'n Number		LDL K233Y/72X		Dept. Org.: (White)		T404 Threshold *	
				File copy (White)			
Person now Responsible		Room No.		Building		Tel. Extn.	
JOHN NATHAN-TURNER		304		UNION HOUSE		Date	
						6.12.88	

The complete programme for transmission is under the following Core Number/Production Code. Please add the Transmission Code as shown below:

CORE	/	P.C.	/	TX CODE
(e.g. LCH A234Q)	/		/	
LDL K233Y	/	72	/	X

(The Transmission Code is normally X. Editorially different versions may be authorised by use of 2X, 3X etc.)

Signature: 

Additional information (if known):-

- Spools:
- 1) H103344
  - 2)
  - 3)

Strand/Series Title DOCTOR WHO				PROGRAMME-AS-COMPLETED				
Programme Title DOCTOR WHO 7J      Greatest Show in the Galaxy				Distribution To		Denotes Recipient Room No. and Building		No of Cop
Episode/Sub. Title Episode One				P as B Unit		5101 Sulgrave Ho.**		
Costing Number 50/LDL K231K				Prod. Costing Wk(s)	Channel	Television Costing		B. 104 Sulgrave Ho.
Programme Identificat'n Number 50/LDL K231K/72X				Studio		Film & VT Library		S. 134 Windmill Rd.
Production date(s) 6-10 June 1988 15/16/18 June 1988				Week(s)	23 24	Duty Office		4096 T.C.
Filming/O.B. date(s) 14-18 May 1988				Week(s)	20	Script Unit Enterprises		E. 119 Woodlands
						Enterprises Clearances		E. 255 Woodlands*
						Programme Acquisition		C109 Centre House*
						Copyright		404, 16 Langham St.
						Copyright Book Illustrations		426, 16 Langham St.
						Copyright Music		308 Bentinck Ho.
						Central Stills Library		4231 T.C.*
						Asst Music Hire & Orchestration		404 Yalding*
						Tel.Script Unit (Drama only)		250 Western Avenue*
Producer JOHN NATHAN TURNER				Room No. / Building 303 Union		Tel. Extn.	Department Drama	Organiser
Director ALAN WAREING				311 Union			S/S	File Copy
								* send if relevant

Duration: 24'23" (H114427)

Transmission date and time (if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.  
Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

The Doctor and Ace arrive on the planet Segonax to visit the Psychic Circus. They ask an unfriendly stalls lady for directions. She is unimpressed with both the Circus and the Doctor. Another visitor, Nord, arrives on a loud, dirty motorbike. The Doctor unsuccessfully tries to get a lift. Meanwhile, Flowerchild and Bellboy (2 circus members) try and escape. They are tracked by two kites with eye symbols on them. These are being controlled by the Chief Clown. They agree to part. Flowerchild goes to the hippy bus but is killed by the robot Bus Conductor. Bellboy is captured by the Chief Clown. The Whizzkid arrives on the planet and makes his way to the circus. The Doctor and Ace continue their journey and meet The Captain (a crushing bore) and his companion, Mags (a strange punk). After two encounters with unfriendly robots, (each time the Captain manages to remove himself from the danger) they part company. Finally, the Doctor and Ace arrive at the circus. Ace is reluctant to go in but the Doctor is impatient to enter.

Cast

The Doctor .....	SYLVESTER McCOY
Ace .....	SOPHIE ALDRED
The Captain .....	T.P. McKENNA
Mags .....	JESSICA MARTIN
Ringmaster .....	RICCO ROSS
Stalls lady .....	PEGGY MOUNT
Chief Clown .....	IAN REDDINGTON
Morgana .....	DEBORAH MANSHIP
Bellboy .....	CHRISTOPHER GUARD

Contd...

\*\* Please send two copies for a Schools/Continuing Education Programme, and for all departments when programme is a repeat.

Strand/Series Title	DOCTOR WHO 7J		PROGRAMME AS COMPLETED (continued)	
Programme Title	The Greatest Show in the Galaxy			
Episode/Sub. Title	Episode One		Page No.	2
Costing Number	50/LDL K231K			
Programme Identificat'n Number	50/LDL K231K/72X			

Duration: 24'23"

## Cast

(N.B. Miki Wisdom and Julien Wisdom were contracted but do not appear in programme)

Walk-on's - Clowns

## Supporting Artist

(N.B. Earth G and Raymond Dunstan charged to Ep. 1 50/LDL K231K but do not appear in this programme)



Strand/Series Title	DOCTOR WHO 7J		PROGRAMME AS COMPLETED (continued)	
Programme Title	Greatest Show in the Galaxy		Page No.	3
Episode/Sub. Title	Episode One			
Costing Number	50/LDL K231K			
Programme Identificat'n Number	50/LDL K231K/72X			

Duration: 24'23"

Transmission date  
and time (if known)

B. COPYRIGHT

STEPHEN WYATT (Writer)

C. FILM/VIDEOTAPE

BBC Stock Film

Opening & closing titles - 35mm sep mag. Transferred to  
VT (Opening H117815 Closing H43926)

Opening - Durn: 0'46"

Closing - Durn: 1'11"

rest of programme recorded on VT

OB (Dorset) - Durn: 17'32"

OB (Elstree) - Durn: 4'51"

Programme Title	DOCTOR WHO: 7J: The Greatest Show in the Galaxy	Transmission Date	
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Costing Number	Episode One
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Programme Identification Number	50/LDL K231K
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## D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)

Music Code	MUSIC TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix	L.P./E.P. TITLE Side/Band Performer	Duration	
			mins	secs
ASD	Opening Title Music Originally composed by Ron Grainer BBC Radiophonic Workshop Published by Chappell  New arrangement by Keff McCulloch		00	46
ASD	Closing Title Music As above		01	11
RBD	Incidental Music Specially composed by Mark Ayres	Mark Ayres		
		*M2	00	06
		M3	00	31
		M4	00	10
		M6	00	22
		M7	00	15
		M8	01	45
		M9	00	15
		M10	01	15
		M11	00	35
		M12	00	45
		M13	00	23
		M14	00	30
		M15	00	12
		M16	00	18
		M17	00	23
		M18	00	25
		M19	00	25
		M20	01	00
		M21	01	35
		M23	00	48
		M25	00	02
		*M26	00	03
		M28	00	16
		M30	00	10
RVD	Circus music	M1	00	09
	Circus music - rap	*M2	00	29
	Junk mail music	M5	00	28
	Circus music	M22	00	46
	Circus music	M24	00	12
	Circus music	*M26	00	41
	Circus music	M27	00	09
	Circus music	M29	00	27
	*Background music mixed with Visual			

Strand/Series Title		DOCTOR WHO		<b>RADIO TIMES BILLING</b>			
Programme Title		THE GREATEST SHOW IN THE GALAXY		Distribution		Denotes Recipient	
Episode/Sub. Title		Episode One		To:-		Room No. and Building	
Project Number		Channel 1		Radio Times Billing Clerk		6047 T.C.	
Programme Identificat'n Number		50/LDL K 231 K		Prog. Sub-Editor, R.T.		304, 35 M.H.S.	
Transmission Week Number		50		Press Office		2005 T.C.	
Transmission date		14th December 1988		Publicity Office		2013 T.C.	
Time		1935		Duration		24'23"	
				Colour/Mono		COLOUR	
				Prod. Office Tel. Extn.			

DOCTOR WHO

Starring SYLVESTER McCOY

in

'THE GREATEST SHOW IN THE GALAXY'

Part one of a four part  
adventure by STEPHEN WYATT

What do the Psychic Circus, a buried  
robot and an abandoned hippie bus have  
in common? The Doctor and Ace are about  
to find out.

Cast in order of appearance

Ringmaster .....	RICCO ROSS
The Doctor .....	SYLVESTER McCOY
Ace .....	SOPHIE ALDRED
Nord .....	DANIEL PEACOCK
Chief Clown .....	IAN REDDINGTON
Bellboy .....	CHRISTOPHER GUARD
Flowerchild .....	DEE SADLER
Stalls lady .....	PEGGY MOUNT
The Captain .....	T.P. McKENNA
Mags .....	JESSICA MARTIN
Whizzkid .....	GIAN SAMMARCO
Bus Conductor .....	DEAN HOLLINGSWORTH
Morgana .....	DEBORAH MANSHIP

Theme Music Composed by .....	RON GRAINER
Incidental Music .....	MARK AYRES
Costume Designer .....	ROSALIND EBBUTT
Script Editor .....	ANDREW CARTMEL
Designer .....	DAVID LASKEY
Producer .....	JOHN NATHAN-TURNER
Director .....	ALAN WAREING

Strand/Series Title					DOCTOR WHO					PROGRAMME-AS-COMPLETED									
Programme Title					DOCTOR WHO 7J Greatest show in the Galaxy					Distribution Denotes Recipient									
Episode/Sub. Title					Episode Two					To Room No. and Building									
Costing Number					50/LDL K232E		Prod. Costing Wk(s)		Channel		P as B Unit 5101 Sulgrave Ho.**								
Programme Identificat'n Number										Television Costing B. 104 Sulgrave Ho.									
Production date(s)					6-10 June 1988 15/16/18 June 1988					Week(s)		23 24		Film & VT Library S. 134 Windmill Rd.					
Filming/O.B. date(s)					14-18 May 1988					Week(s)		20		Duty Office 4096 T.C.					
Producer					JOHN NATHAN TURNER					Room No. / Building		303 Union		Tel. Extn.		Department		Organiser	
Director					ALAN WAREING					311 Union						Drama S/S		File Copy	
																		* send if relevant	

Duration: 24'20" (H109837)

Transmission date and time (if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.  
Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

The Doctor and Ace enter the circus tent and meet Morgana (a gypsy-like fortune teller). She tries to persuade them not to enter the ring but Chief Clown returns & ushers them through. He notices Ace is wearing Flowerchild's earring (which she found at the bus). The ring seems empty except for a family, mum, dad and little girl. The show begins & the Ringmaster calls the Doctor into the ring. Ace realises the danger & makes a run for it - the clowns give chase. The Doctor is taken backstage and is trapped in a cage already holding the Captain, Mags & Nord. Ace is chased all round the circus but is finally captured and is put into the clown workshop. The Captain tricks Nord into going into the ring next. He meets a nasty end. The Doctor & Mags escape but the Captain chooses to remain behind. The Doctor & Mags discover an eye down a well in the Stone Chamber. As they discuss their findings the Captain arrives with a posse of clowns to escort them back to the cage.

Cast

The Doctor .....	SYLVESTER McCOY
Ace .....	SOPHIE ALDRED
The Captain .....	T.P. McKENNA
Mags .....	JESSICA MARTIN
The Ringmaster .....	RICCO ROSS
Chief Clown .....	IAN REDDINGTON
Morgana .....	DEBORAH MANSHIP
Bellboy .....	CHRISTOPHER GUARD
Deadbeat .....	CHRIS JURY
Whizzkid .....	GIAN SAMMARCO

\*\* Please send two copies for a Schools/Continuing Education Programme, and for all departments when programme is a repeat.



Strand/Series Title	DOCTOR WHO 7J		PROGRAMME AS COMPLETED (continued)	
Programme Title	Greatest Show in the Galaxy		Page No.	2
Episode/Sub. Title	Episode Two			
Costing Number	50/LDL K232E			
Programme Identificat'n Number				

Duration: 24'20" (H109837)

Transmission date  
and time (if known)

### Cast

Nord ..... DANIEL PEACOCK  
 Dad ..... DAVID ASHFORD  
 Mum ..... JANET HARGREAVES  
 Little Girl ..... KATHRYN LUDLOW,

Clowns ..... ALAN HEAP  
 ..... PAUL MILLER  
 ..... DAVE PUMFRETT  
 ..... JEFF DAVIS  
 ..... KARL MAGEE  
 ..... JOHN ALEXANDER  
 ..... HUGH SPIGHT  
 ..... NICKY DEWHURST

(N.B. Miki Wisdom and Julien Wisdom contracted to this episode but do not appear)

Director: ALAN WAREING (C)  
 Producer: JOHN NATHAN-TURNER (SF)  
 Incidental Music composed by MARK AYRES

### Walk-on's

Clowns - EARTH G (W01) RAYMOND DUNSTAN (W01)

N.B. Patrick Ford and Philip Sadler were contracted for this programme but do not appear as scene intended to be OB became a studio scene

### C. FILM/VIDEOTAPE

#### BBC Stock Film

Opening & closing titles - 35mm sep mag. Transferred to VT  
 (Opening H117815 Closing H43926)

Opening - Durn: 0'46"  
 Closing - Durn: 1'09"

rest of programme recorded on VT

OB (Dorset) - Durn: 1'11"  
 OB (Elstree) - Durn: 21'20"



Programme Title	DOCTOR WHO: 7J: The Greatest Show in the Galaxy	Transmission Date	
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Costing Number	Episode Two	<b>D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)</b>
Programme Identification Number	50/LDL K232E	

Music Code	MUSIC TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix	L.P./E.P. TITLE Side/Band Performer	Duration	
			mins	secs
ASD	<u>Opening Title Music</u> Originally composed by Ron Grainer BBC Radiophonic Workshop  New arrangement by Keff McCulloch		00	46
ASD	<u>Closing Title Music</u> As above		01	09
RBD	<u>Incidental Music</u> Specially composed by Mark Ayres	Mark Ayres		
		M2	00	10
		M3	00	06
		M4	00	25
		M5	00	23
		M8	01	28
		M9	00	40
		M10	00	20
		M12	00	12
		M13	01	07
		M15	00	03
		M16	01	30
		M18	01	20
		M20	00	40
		M22	00	30
		M24	01	18
		M25	01	45
		M26	01	00
RVD	Circus music	M1	02	54
	Circus music	M6	00	27
	Circus music - rap	M7	00	30
	Circus music	M11	00	20
	Circus music	M14	00	10
	Circus music (Whizzkid)	M17	00	15
	Circus music - drumroll	M19	00	10
	Circus music	M21	00	22
	Circus music - drumroll and rap	M23	00	18

Strand/Series Title		DOCTOR WHO		RADIO TIMES BILLING			
Programme Title		THE GREATEST SHOW IN THE GALAXY		Distribution		Denotes Recipient	
Episode/Sub. Title		Episode Two		To:-		Room No. and Building	
Project Number		Channel 1		Radio Times Billing Clerk		6047 T.C.	
Programme Identificat'n Number		50/LDL K 232E		Prog. Sub-Editor, R.T.		304, 35 M.H.S.	
Transmission Week Number		51		Press Office		2005 T.C.	
Transmission date		21st December 1988		Publicity Office		2013 T.C.	
Time		1935		Duration		24'20"	
				Colour/Mono		COLOUR	
				Prod. Office Tel. Extn.			
				File Copy		1	

DOCTOR WHO

Starring SYLVESTER McCOY

in

'THE GREATEST SHOW IN THE GALAXY'

Part Two of a four part  
adventure by STEPHEN WYATT

Ace thinks clowns are creepy .... and  
she's right.

Cast in order of appearance

The Captain .....	T.P. McKENNA
Mags .....	JESSICA MARTIN
Ringmaster .....	RICCO ROSS
Bellboy .....	CHRISTOPHER GUARD
The Doctor .....	SYLVESTER McCOY
Ace .....	SOPHIE ALDRED
Chief Clown .....	IAN REDDINGTON
Morgana .....	DEBORAH MANSHIP
Bus Conductor .....	DEAN HOLLINGSWORTH
Mum .....	JANET HARGREAVES
Dad .....	DAVID ASHFORD
Little Girl .....	KATHRYN LUDLOW
Nord .....	DANIEL PEACOCK
Deadbeat .....	CHRIS JURY
Whizzkid .....	GIAN SAMMARCO
Incidental Music .....	MARK AYRES
Make-Up Designer .....	DENISE BARON
Script Editor .....	ANDREW CARTMEL
Designer .....	DAVID LASKEY
Producer .....	JOHN NATHAN-TURNER
Director .....	ALAN WAREING

Strand/Series Title				DOCTOR WHO				PROGRAMME-AS-COMPLETED				
Programme Title				DOCTOR WHO 7J Greatest Show in the Galaxy				Distribution		Denotes Recipient		No of Copies
Episode/Sub. Title				Episode Three				To:		Room No. and Building		
Costing Number		50/LDL K233Y		Prod. Costing Wk(s)		Channel		P as B Unit		5101 Sulgrave Ho.**		1
Programme Identificat'n Number		LDL K233Y/72X		Studio				Television Costing		B. 104 Sulgrave Ho.		1
Production date(s)		6-10 June 1988		Week(s)		23		Film & VT Library		S. 134 Windmill Rd.		1
Filing/O.B. date(s)		14-18 May 1988		Week(s)		20		Duty Office		4096 T.C.		1
Producer		JOHN NATHAN TURNER		Room No. / Building		303 Union		Script Unit Enterprises		E. 119 Woodlands		1
Director		ALAN WAREING		Tel. Extn.				Enterprises Clearances		E. 255 Woodlands*		3
				Department		Drama		Programme Acquisition		C109 Centre House*		1
								Copyright		404, 16 Langham St.		1
								Copyright Book Illustrations		426, 16 Langham St.		1
								Copyright Music		308 Bentinck Ho.		1
								Central Stills Library		4231 T.C.*		1
								Asst Music Hire & Orchestration		404 Yalding*		1
								Tel.Script Unit (Drama only)		250 Western Avenue*		1
								Organiser				1
								File Copy				1
										* send if relevant		

Duration:	24'30"	Transmission date and time (if known)	21.12.88 1935
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- PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.  
Please give details under the following headings:
- A. Contributors and Content, showing separately full details of inserts (or extracts).
  - B. Copyright, including book illustrations and stills.
  - C. Film/Videotape
  - D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

As the Captain, Doctor and Mags are escorted to the cage under guard, Mags turns on the clowns, snarling and growling and the Doctor manages to escape. In the workshop, Ace is being attacked by robot clowns. Bellboy is also in the workshop and uses his remote control to stop the clowns. They discuss Flowerchild and the circus whizzkid is ushered to the dage where he annoys the Captain. The Doctor meets up with Deadbeat who makes the Doctor follow him. Ace & Bellboy are disturbed by the door rattling - they think the clowns have arrived to deal with them but the Doctor and Deadbeat enter. The family are impatient for another act and the Ringmaster, Morgana and Chief Clown are worried. They decide to send the Captain into the ring but he easily persuades Whizzkid to go on before him. He meets the same end as Nord. Bellboy remains behind to hold up the clowns when they arrive Doctor, Ace & Deadbeat leave to return to the well and Stone Chamber. Deadbeat tries to hold up his medallion to the eye but he collapses. The Doctor decides that he must return to the ring to keep the powers preoccupied whilst Ace and Deadbeat go to the bus to find the missing part of his medallion. Bellboy activates his own clowns when the Chief Clown arrives and they kill him. The Doctor returns to the cage and suggests that the Captain, Mags and himself go into the ring together. They do so and the Captain arranges for a moon to be shone on Mags and she transforms into a werewolf.

Cast

The Doctor ..... SYLVESTER McCOY  
Ace ..... SOPHIE ALDRED  
The Captain ..... T.P. McKENNA  
Mags ..... JESSICA MARTIN

Contd ...

\*\* Please send two copies for a Schools/Continuing Education Programme, and for all departments when programme is a repeat.

Strand/Series Title	DOCTOR WHO		PROGRAMME AS COMPLETED (continued)	
Programme Title	Greatest Show in the Galaxy			
Episode/Sub. Title	Episode Three			
Costing Number	50/LDL K233Y		Page No.	2
Programme Identificat'n Number	LDL K233Y/72X			

Duration: 24'30"

Transmission date and time (if known) 21.12.88 1935

### Cast

Ringmaster .....	RICCO ROSS
Chief Clown .....	IAN REDDINGTON
Morgana .....	DEBORAH MANSHIP
Bellboy .....	CHRISTOPHER GUARD
Deadbeat .....	CHRIS JURY
Whizzkid .....	GIAN SAMMARCO
Bus Conductor .....	DEAN HOLLINGSWORTH
Dad .....	DAVID ASHFORD
Mum .....	JANET HARGREAVES
Little Girl .....	KATHRYN LUDLOW
Clowns .....	ALAN HEAP
	PAUL MILLER
	DAVE PUMFRETT
	JEFF DAVIS
	KARL MAGEE
	JOHN ALEXANDER
	HUGH SPIGHT
	NICKY DEWHURST

(N.B. Miki Wisdom and Julien Wisdom were contracted to this episode but do not appear).

Director: ALAN WAREING (C)  
 Producer: JOHN NATHAN-TURNER (SF)  
 Incidental music composed by MARK AYRES

### Walk-on's

EARTH G (W01) RAYMOND DUNSTAN (W01)

(N.B. Patrick Ford, Philip Sadler and Paul Sadler contracted to Episode 3 50/LDL K233Y but do not appear as scene transferred to Episode 4).



Strand/Series Title	DOCTOR WHO		<b>PROGRAMME AS COMPLETED</b> (continued)	
Programme Title	Greatest Show in the Galaxy			
Episode/Sub. Title	Episode Three		Page No.	3
Costing Number	50/LDL K233Y			
Programme Identificat'n Number	LDL K233Y/72X			

Duration: 24'30"	Transmission date and time (if known) : 21.12.88 1935
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B. COPYRIGHT

STEPHEN WYATT (Writer)

C. FILM/VIDEOTAPE

BBC Stock Film

Opening & closing titles - 35mm sep mag. Transferred to VT (Opening H117815 Closing H43926)

Opening - Durn: 00.48

Closing - Durn: 01.10

rest of programme recorded on VT

OB (Elstree) - Durn: 22'32"



Programme Title	DOCTOR WHO: 7J: The Greatest Show in the Galaxy	Transmission Date	21.12.88
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Costing Number	Episode Three
Programme Identification Number	50/LDL K233Y

# **D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)**

Music Code	MUSIC TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix	L.P./E.P. TITLE Side/Band Performer	Duration	
			mins	secs
ASD	<u>Opening Title Music</u> Originally composed by Ron Grainer BBC Radiophonic Workshop Published by Chappell  New Arrangement by Keff McCulloch		00	46
ASD	<u>Closing Title Music</u> As above		01	11
BD	<u>Incidental Music</u> Specially composed by Mark Ayres	Mark Ayres		
		M1	03	17
		M2	02	35
		M3	02	57
		M4	00	06
		M5	00	25
		M6	00	31
		M8	00	52
		M9	01	54
		M10	00	56
		M11	02	05
		M13	01	19
RVD	Circus music	M7	00	27
	Circus music	M12	00	26

Strand/Series Title		DOCTOR WHO		<b>RADIO TIMES BILLING</b>			
Programme Title		THE GREATEST SHOW IN THE GALAXY		Distribution		Denotes Recipient	
Episode/Sub. Title		Episode Three		To:-		Room No. and Building	
Project Number		Channel 1		Radio Times Billing Clerk		6047 T.C.	
Programme Identificat'n Number		50/LDL K 233 Y		Prog. Sub-Editor, R.T.		304, 35 M.H.S.	
Transmission Week Number		52		Press Office		2005 T.C.	
Transmission date		28th December 1988		Publicity Office		2013 T.C.	
Time		Duration		Colour/Mono		Prod. Office Tel. Extn.	
1935		24'30"		COLOUR			

DOCTOR WHO

Starring SYLVESTER McCOY

in

'THE GREATEST SHOW IN THE GALAXY'

Part Three of a four part  
adventure by STEPHEN WYATT

The Doctor and Ace are trapped in the Psychic Circus battling robot clowns, forces of ancient evil, and the most boring human being within three million light years.

Cast in order of appearance

Mags .....	JESSICA MARTIN
The Doctor .....	SYLVESTER McCOY
The Captain .....	T.P. McKENNA
Ace .....	SOPHIE ALDRED
Bellboy .....	CHRISTOPHER GUARD
Mum .....	JANET HARGREAVES
Dad .....	DAVID ASHFORD
Little Girl .....	KATHRYN LUDLOW
Deadbeat .....	CHRIS JURY
Whizzkid .....	GIAN SAMMARCO
Chief Clown .....	IAN REDDINGTON
Ringmaster .....	RICCO ROSS
Morgana .....	DEBORAH MANSHIP

Incidental Music .....	MARK AYRES
Visual Effects Designer ..	STEVE BOWMAN
Script Editor .....	ANDREW CARTMEL
Designer .....	DAVID LASKEY
Producer .....	JOHN NATHAN-TURNER
Director .....	ALAN WAREING

VERSION DEFINITION FORM

SEND TO :

VT CATALOGUING UNIT

B058

TC

SERIES TITLE ..... DOCTOR WHO .....  
 CORE TITLE ..... DOCTOR WHO 7J: "THE GREATEST SHOW IN THE GALAXY" .....  
 EPISODE 4

CORE / PC / VERSION CODE  
 LDL K234S/.72./...X.....

VERSION TITLE .....

Write the spool numbers in TX sequence.  The spool numbers should be supplied by the VT Engineer in the channel.	Spool 1 : H112445	Please tick spools which are to be transmitted with sypher dubbed sound.
	Spool 2 :	
	Spool 3 :	

NOTES TO VT CATALOGUING UNIT.

SIGNATURE ..... *John Nalho* ..... DATE ...15th December 1988....



Strand/Series Title		DOCTOR WHO		<b>RADIO TIMES BILLING</b>			
Programme Title		THE GREATEST SHOW IN THE GALAXY					
Episode/Sub. Title		Episode Four		Distribution		Denotes Recipient	No of Cop
Project Number		Channel 1		To:-	Room No. and Building		
Programme Identificat'n Number		50/LDL K 234 S		Radio Times Billing Clerk	6047 T.C.		1
Transmission Week Number		Week 1, 1989		Prog. Sub-Editor, R.T.	304, 35 M.H.S.		2
Transmission date		4th January 1989		Press Office	2005 T.C.		1
				Publicity Office	2013 T.C.		1
				<div style="border: 1px solid black; padding: 2px; display: inline-block;">File Copy <input checked="" type="checkbox"/> 1</div>			
Time	1935	Duration	25' approx	Colour/Mono	COLOUR		
				Prod. Office Tel. Extn.			

DOCTOR WHO

Starring SYLVESTER McCOY

in

'THE GREATEST SHOW IN THE GALAXY'

Part four of a four part  
adventure by STEPHEN WYATT

The show continues with that Old Devil  
Moon effect.

Cast in order of appearance

Mags .....	JESSICA MARTIN
The Doctor .....	SYLVESTER McCOY
The Captain .....	T.P. McKENNA
Ringmaster .....	RICCO ROSS
Dad .....	DAVID ASHFORD
Mum .....	JANET HARGREAVES
Little Girl .....	KATHRYN LUDLOW
Bus Conductor .....	DEAN HOLLINGSWORTH
Ace .....	SOPHIE ALDRED
Deadbeat .....	CHRIS JURY
Chief Clown .....	IAN REDDINGTON
Morgana .....	DEBORAH MANSHIP
Stallslady .....	PEGGY MOUNT

Incidental Music .....	MARK AYRES
Lighting .....	DON BABBAGE
Script Editor .....	ANDREW CARTMEL
Designer .....	DAVID LASKEY
Producer .....	JOHN NATHAN-TURNER
Director .....	ALAN WAREING

SUBJECT : Overseas Sales  
Mark Ayres  
Dr. Who 7J "The Greatest Show in  
the Galaxy" Ep.4  
50/LDL K234S  
23 Dec 88



*File*

MEMORANDUM

DATE: 2.02.89

FROM: Senior Clerk, Clearances

ROOM NO: E255

TO: Co-Ordinator, Selected Prog.

BUILDING: Woodlands

C.C. ED KIELB  
JUDY NINER  
WENDY SYKES

EXT:

JOHN NATHAN TURNER/ALAN WAREING

A television ML Contract has been issued to Mark Ayres on the 11th January 1989 for the above programme/series, at a fee of £

Please note that it carries the following clause :

The BBC and its licensees and assigns shall be entitled to sell or hire the contribution on terms to be mutually agreed for:

- a) Playing to paying audiences;
- b) Distribution in the home video market;
- c) For use in gramophone records.

A handwritten signature in cursive script, appearing to read 'M. Shackleton'.

MANDY SHACKLETON